UNITED STATES DEPARTMENT OF LABOR
FRANCES PERKINS, Secretary
CHILDREN'S BUREAU - - - Katharine F. Lenroot, Chief

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HANDBOOK FOR RECREATION LEADERS

By
ELLA GARDNER

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LETTER OF TRANSMITTAL

UNITED STATES DEPARTMENT OF LABOR,
CHILDREN'S BUREAU,
Washington, December 4, 1935.

MADAM: There is transmitted herewith a handbook for recreation leaders prepared by Ella Gardner, former specialist in recreation on the staff of the Children's Bureau.

This handbook, which is based on the author's experience with recreational programs in rural areas, has been compiled in response to numerous requests for help in planning programs and in selecting games and other recreation material in the home and with club and community groups. Numerous suggestions are made as to the uses to which the material may be put, because it has been discovered that many leaders will not experiment with programs but can use material successfully when the programs are laid out for them. The classified indexes at the end of the bulletin have been prepared to assist those who are inexperienced in program building.

Respectfully submitted.

KATHARINE F. LENROOT, *Chief.*

Hon. FRANCES PERKINS,
Secretary of Labor.

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Handbook for Recreation Leaders

INTRODUCTION

THE MATERIAL given in the following pages may seem simple and familiar to those who have played many games, but several years' testing in recreational programs in rural areas has shown it to be well suited to the needs it is designed to meet and not at all familiar to the many leaders with whom it has been tried.

The games are classified to assist in program building, and they are explained very fully in an attempt to include the answers to questions which have arisen in presenting them to untrained leaders. Games that are not difficult to teach and singing games that are accompanied by such familiar tunes as Rig-a-jig-jig and Yankee Doodle have been chosen so that their use will not be limited to experienced leaders nor to places where a musician is available.

Paper and pencil games and those that require little space are included for use by family groups as well as by clubs that meet in schoolrooms and other small places. Such team games have been presented as can be participated in by a small number of players whose ability may vary, because in many rural club groups and schools there are too few of the older children to form regulation teams. The games that are described are intended to be samples; books describing others of the same types are listed in the section entitled "List of References." (See p. 98.)

SUGGESTIONS FOR THE RECREATION LEADER

Although the types of games and arrangement of material are important in successful recreation programs, by far the most vital factor is the leader. The person who helps others to have a good time must approach a group with the feeling that he, as well as they, is going to have an enjoyable experience and that the program is something neither would miss willingly. He should radiate enjoyment and enthusiasm. They are contagious. The players give back the spirit set for them by the leader.

A few general rules help both the leader and his group. These may be summarized as follows:

A. Understand thoroughly what you want done and make your directions brief and clear. Demonstrate the action when possible.

B. Stand where you can face everyone. Speak so that you can be heard, but do not shout. Expect the players to listen. If the group is large use a whistle, but use it sparingly.

C. Go into the first game without hesitating. Choose something that is familiar, or that is easy to explain in a few words, and get the group actively interested at the very start. More difficult material may be presented after the players have gained confidence in themselves. This is especially true of older children and adults who are not familiar with games.

D. Play a game until it is almost at its best, then change to another. It is better to stop while everyone wishes to go on than to let even a few players feel bored by too much of one thing.

E. Play the game yourself. Do not stand by and passively watch after you have started it. Stay in it, actually playing, or watch with live interest.

Given an enthusiastic leader, the next requisite for a successful program of games is a plan. Here, again, certain basic rules make the program easier for the leader and more fun for the group:

1. Plan your program in detail. Do not try to fill even a short period without setting down the order of games on a card or slip of paper, so that you may progress quickly and without hesitation from one number to the next.
2. In making your plan consider the following points:
   - *a.* Have groups of active games alternate with quiet games.
   - *b.* Make your formations follow through, a circle game after a circle game, a line game after a line game.
   - *c.* Build up a climax just before refreshments; that is, play a particularly good game just before the intermission.
   - *d.* Finish with a game, preferably musical, that you are sure will make a hit. Stop it at its height, sing "Good Night, Ladies", and end decisively.
3. Have an abundance of material. It is better to omit some numbers than to run short.

The principles of effective program planning may be illustrated by their application in a program for a large community party, for a smaller party (consisting of about 30 persons), for a group of boys in a place where comparatively rough play is possible, and for a group expecting to play only a short time, as shown in the following sections.

PLAN FOR A COMMUNITY PARTY

The room used should be large enough for the guests to form a circle without undue crowding. No chairs are needed; it is easier to keep people on their feet

than to get them up if they are once seated. Music of some sort is important. A piano, a phonograph, or a couple of harmonicas will serve.

While the group are assembling, those who have arrived early may gather around the piano and sing, or games of "mixer" character may be played. (See p. 8.) When the time for the regular program has arrived, it is well to start with a grand march, beginning it by asking the boys and men—who frequently congregate along one side of the room—to stand in line while the girls form a line opposite them.

The card in the leader's hand will look like this:

A. Grand March (finishing with serpentine; see p. 25).
   1. Come Along.
   2. Jolly Is the Miller.
   3. Fire in the Mountain.
   4. Jump, Jim Crow.

B. Divide the group into two sides.
   5. U Auto Know.
   6. Hunter, Fox, and Gun.
   7. For He's a Jolly Good Fellow.

C. Divide sides into teams of 10 or 12 and have them choose names.
   8. Peanut Pass (relay).
   9. Put and Take (relay).
   10. Fetch and Carry (relay).
   11. Virginia Reel.

D. Refreshments.
   12. Popularity.
   13. Captain Jinks.
   14. Good Night, Ladies.

The advantages of such an arrangement are, first, that it allows active games (1 to 4 and 8 to 14) to alternate with rest games (5, 6, 7); second, the games build to a climax through the relays to the Virginia Reel, which is always very popular; third, the formations follow through. When the Grand March closes, the players are in a single circle of partners, so that a group of couple games should follow. Therefore Come Along, which does not disturb partners, is followed by couple games (2, 3, and 4). The next group of games is played by two sides, which are divided later into teams, and these teams are used until the time for refreshments. Then Popularity is played to get partners easily for the next game, Captain Jinks. The last number is a rollicking singing one that sends the guests home humming.

PLAN FOR A SMALL PARTY OR GROUP

If the party group is small, consisting of 30 persons or fewer, the following program will be good:

A. Single-circle games:
   1. Come Along.
   2. Have You Seen My Sheep?
   3. Rig-a-jig-jig.

B. Couple games:
   1. Face to Face.
   2. Jump, Jim Crow.
   3. Captain Jinks.
   4. Merry-go-round.

C. Rest games in single group:
   1. Magic Writing.
   2. Two-part Cities

D. Team games:
   1. Right and Left Spelling.
   2. Hunter, Fox, and Gun.
   3. Snatch the Handkerchief.
   4. Nuts in May.

E. Refreshments.

F. Virginia Reel.

G. Good Night, Ladies.

PLAN FOR A GROUP OF BOYS

If the group consists of boys who are to play in a gymnasium, in a barn, or out of doors, they will like a program of this sort:

A. Single-circle games:
   1. Flying Dutchman.
   2. Come Along.
   3. Cat and Rat.
   4. Beetle Goes Round.

B. Rest games:
   1. This and That.
   2. The Moon Is Round.

C. Team games:
   1. Crows and Cranes.
   2. Snatch the Handkerchief.

D. Refreshments.

E. Line games:
   1. Third Slap.
   2. Spoke Tag.

PLAN FOR A VERY SHORT PROGRAM

If a very short time, as half an hour or less, has been assigned to games, it is well to select two games that are played in the same simple formation. Two single-circle games would be suitable, or two line games. The single circle is the easiest and most natural way to start a group playing. The two-line formation is almost as simple.

The choosing of sides by leaders should be avoided, as it is a slow process and in any case the last players chosen may feel embarrassed.

SPECIAL PROBLEMS

At a large gathering, such as a community party or a picnic, a separate program for the younger children under direction of a special leader is desirable. If many children are likely to be present, several leaders will be needed because in large groups the children over 10 or 11 years of age do not play well with the younger ones. As it is sometimes difficult to find a successful adult leader, the suggestion that several leaders are needed is discouraging. Therefore the inclusion of a few older boys and girls on the committee is advisable. If the importance of their contribution is pointed out, so that they take the task seriously, they will arrange and direct very excellent programs for the younger children. Two such young leaders should be assigned to each group of little children.

Various difficulties are encountered in groups unaccustomed to organized play. For example, boys and girls may be unwilling to take each other's hands. It is a mistake to try to solve this problem by having separate teams of boys and of girls. Have both girls and boys on each team and encourage the development of "team spirit." Begin with games in which the players on different teams stand one behind the other in lines (relay games) so that there will be no occasion for holding hands, then shift the double lines into double circles. By this time self consciousness will be forgotten in enthusiasm, and winding up with the single circle in which the boys and girls hold hands will be accepted as a matter of course.

Shy persons are difficult also. One of the best cures is to put them in situations in which they are sure to win. They should not be made conspicuous in any way until they have had plenty of time to become comfortable in the games.

Because many people are uncertain of themselves as performers, team activities and games in which everyone does everything, like "Jump, Jim Crow", are much better for them than games which display individual prowess such as "Have You Seen My Sheep?" (See pp. 14, 17.)

Domineering or dictatorial players are sometimes hard to handle. If they are known beforehand and can be used as general committee members, or assigned later to a committee on cloakroom, reception, or refreshments, they can be made to feel responsible for the comfort and enjoyment of others. If their tendencies are discovered after the program is begun, they can be used as bases for relays, as judges, or as assistants to pass out materials. In other words, the problem of the overassertive boy or girl is solved best by the assignment of plenty of work.

A more difficult problem is presented by the adolescent who considers a program of games beneath his interest. Again, special committee work offers the solution. Individuals who because of their experience and good taste are asked to decorate, design special equipment, or make place cards are likely to put forth every effort to help the other guests appreciate a program so well planned. It is important to discover any such inharmonious persons and have them make contributions to the program before they have spoken against it. If they are discovered after the program starts, tasks should be found for them before they have much opportunity to express their opinions. Supervising the younger children in a separate room can keep a girl or woman of this type busy, and she may be told to select an assistant if she wishes. Acting as host or hostess to visiting adults or helping to prepare and serve refreshments is an excellent occupation for the girl or boy who feels too old for the activities announced.[1]

PLANNING PICNICS

GENERAL SUGGESTIONS

The chief aim of a picnic is to get people acquainted and to give them a good time together. The program committee that remembers this will plan an abundance of music and games, because both these activities encourage friendliness. A brief educational or inspirational talk also may be included. As the object of the day is to send everyone home refreshed and happy, the program should not be long and strenuous, nor should the adults present be encouraged to undertake unusual physical feats, to race, or to play arduous games. The following items are important:

Use committees and make their duties definite.

Advertise thoroughly. Plan for weeks in advance and talk about it.

Have badges for all officials. Insignia make it easier for persons to assert authority.

Make a plan for parking, and start operation of the plan when the first car arrives.

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[1] For a discussion of the recreational interests of older boys and girls see Partners in Play and Theory of Play listed on pp. 98, 99.

Provide plenty of drinking water and paper cups; also arrange for adequate toilet facilities.

Put up a sign for each activity.

Do not have a long program of speeches or music. One speaker is usually enough.

Arrange to take care of outside guests and speakers.

Make it comfortable for the guests to listen. Put the seats and platform in the shade. Have the crowd in front of the speaker, not all around him.

Start on time and with music or sports that will draw the crowd together.

Arrange to include everyone in the program of games, and choose the events for fun, not for exercise.

Plan team games. People do not feel conspicuous in a group, and each gains confidence from being one of a number doing the same thing.

Make the events interesting to watch. Many picnic crowds are too large for all to play in one group, and there should be some consideration for the spectators.

If possible, arrange for the children a program that can be going on at the same time as the other activities. If this cannot be done, play a group of games for them, then a group for adults. Using a group of games rather than alternating single games avoids the need of frequently urging people to come out of the crowd.

Equipment should be at hand for simple games and contests to entertain the early arrivals while the other people are assembling. Quoit games, croquet-ball bowling, and other games of this sort are useful. (See pp. 47–49.) Guessing contests are popular, such as guessing the number of seeds in a watermelon on display, the weight of a cake or a home-made loaf of bread, or the number of stitches in a seam. If baseball bats and balls are supplied, a game probably will go on during most of the day, in addition to any special game that may be arranged for the afternoon; if the space for baseball is limited, an indoor ball (14-inch) or a playground ball (12-inch) may be used instead of a regulation baseball. The smaller children may be taken at once to the sand box, swings, and other apparatus specially arranged for them.

Avoid expensive prizes. They are not necessary, and they often cause trouble. It is far better to keep the prizes a part of the fun. Everyone who participates in an event on the program may be given a number ticket, and announcement may be made that at the end of the program a grand drawing will take place and the holder of the lucky ticket will get the prize. This encourages people to take part in the program. Giving the winners of some events an extra ticket does away with the need for additional prizes. Sometimes it is possible to give everyone a prize, as an apple, a small bag of peanuts, or some advertising novelty, so that the drawing is just a joke. It is also fun to give little prizes at the end of each event—as a penny balloon, a whistle, or some other inexpensive trifle.

Select for the children under 4 years of age a spot away from the other centers of interest, and assign a competent committee to supervise and care for them apart from the rest of the group. Both the mothers and the children will appreciate this arrangement. Some simple equipment—such as a see-saw, swings, pasteboard boxes to pile or pull about, and a sand box with spoons, pans, and blocks—will be useful. The committee should see that noise from this spot does not disturb the program of music and speeches.

THE PROGRAM

The program for the day may be balanced in this fashion:

10:30 to 11:00: Band music, community singing, announcements.
11:00 to 12:00: Contests, visiting, sports.
12:00 to 1:00: Picnic dinner.
1:00 to 1:30: Band music, singing.
1:30 to 2:00: Speech, dramatic numbers, special demonstrations for adults, special program for the younger children.
2:00 to 2:30: Band music, singing.
2:30 to 3:30: Games, contests.
3:30 to 4:00: Drawing for prizes, band music, singing.

A few humorous selections may be made during the picnic and announced for special awards at the end of the day. The judges should be appointed at the beginning of the program so that they may have plenty of time to make their selections. Five or six of the following are enough for one picnic:

1. Largest family present.
2. Family with most red heads.
3. Family coming farthest.
4. Youngest boy present.
5. Youngest girl present.
6. Oldest man present.
7. Oldest woman present.
8. Tallest boy or man.
9. Couple married longest time.
10. Couple married shortest time.
11. Oldest automobile.
12. Lowest automobile license number.

SMALL PICNIC GROUPS

In contrast to big community picnics, a small club group often gets together for an outdoor dinner, or the family packs a basket and goes somewhere for the afternoon or the day. Certain contests are especially good for such trips. For instance, on the drive or hike to the picnic spot, divide the group into two teams and assign to one team the right-hand side of the road, to the other the left. The teams count cows, winning 1 point for every cow seen and 5 points for an entirely white one. Whenever a member of one team sees on his opponents' side of the road a graveyard or any other rather special thing that may be agreed upon, he may cancel all the opponents' points and start them over. A total of 100 or 150 points may be agreed on as game. When a side has won, the contest may be repeated. In hiking through the woods this game may be made more difficult by giving points for various trees or flowers and subtracting 5 or 10 for a fungus, bird, or other specified plant or animal. Collecting and identifying a leaf of every kind of tree that is passed or searching for the largest and smallest leaves or for certain kinds of leaves along the way may also be made into a form of play. (For games for such groups see pp. 53, 73.)

MIXERS

An evening can be made or marred in the first 15 minutes while the party group is assembling. If the ice is allowed to form at the beginning, valuable time and effort must be spent in thawing it. With a good committee to introduce arrivals, to keep a group singing at the piano, playing easy games such as those described on pages 45–99, and occupied in guessing contests and such informal activities, nothing else is needed. However, committees of such caliber are not always available, and simple preliminary games and contests that almost run themselves are then necessary as "mixers." As soon as all the guests have arrived, the winner should be announced and the regular program started. The following sections describe useful mixer games and contests.

EYE COLOR

As each guest enters he is given four cards. These are headed "Blue", "Gray", "Green", and "Brown." On them are to be listed all the people present according to the color of their eyes.

DATE CARD

A card with as many numbered spaces as there will be couple events during the evening is given to each guest. The boys are told to get a different girl's name in each space and to have her enter his name in the corresponding space on her card. When partners are needed, the number to be used is announced and the guests are requested to find the persons whose names are written opposite this number on their cards.

COOPERATIVE SPELLING

Each guest is given a large card bearing a letter of the alphabet, which is to be fastened to his arm. He is given also a small card and a pencil. The letters are to get together to spell words. Each word spelled by an assembled group is to be written down on the cards; then the group separates and the players seek new combinations. A prize may be given to the person having the longest list, or to the members of the group that formed the longest word. This game is an especially good mixer for a large group.

AUTOGRAPHS

Each guest is given a booklet with pencil attached and told to collect autographs. If this may be done before the program begins, the collecting is likely to continue during refreshments. The booklets may be designed to suit the occasion, the pages and cover being cut in the shape of the club symbol, a flower,

a heart, and so on. The cord to which the pencil is attached holds the booklet together. Three or four pages are enough.

NAME ACROSTICS

Pencils and cards are given out as the guests enter, and each is told to print his full name in capitals vertically at the extreme left of his card. Then the guests move about, each trying to find persons whose last names begin with the letters on his card. For example, Ida Gray might find guests with these names to complete her card:

I rwin
D owns
A nderson

G reen
R obinson
A llen
Y ardley

No guest's name may be used more than once, unless two or more guests having the same name are encountered. A prize may be given for the completed acrostic based on the longest name.

PROVERB TRADING

Proverbs are written or typed on cards, then each card is cut into four or five pieces. Each guest is given an envelope containing eight or nine pieces of proverbs, and other pieces are laid around in conspicuous places. The guests are told to get as many complete proverbs as possible by trading and collecting.

MILLIONAIRE COUPLE

A girl and a boy are selected to be the millionaires, but they are told not to walk together until the signal is given. Announcement is made that a millionaire couple is in the group and a prize will be given to the person who catches them together. The formula for finding them is "We are Mr. ——— and Miss ———. What are your names?" . . . "Are you the millionaire couple?" When the leader winks at the two persons who have been selected they come together. The first couple who speaks to them may be given a dime as an appropriate prize.

PAPER HEADS

A numbered slip, a card, a pencil, and a large paper sack are given to each person as he enters. He pins the slip on his chest, then tears eye-holes in the sack, slips it over his head, and goes forth to recognize as many of his friends as possible, writing their numbers and names on his card. Of course each person, while trying to discover the identity of others, endeavors to keep himself a mysterious stranger.

MATCHING NUMBERS

Numbered slips are given to the guests, and they are told to match these for partners. Only two or three slips are in duplicate, however, so that during

the entire program people will continue to try to find partners, unaware that this is impossible.

FAMOUS FACES

As the guests arrive they are advised to learn the names of as many of their fellow guests as possible because this knowledge will soon be useful. Each may be given a slip on which to write his own name to wear for his own label. A little later they are told to remove these labels. Papers and pencils are distributed, and the guests are directed to write down as many names as they can in 5 minutes. The longest list wins. The shortest and longest lists should be read aloud.

NAME CHAIN

An excellent way to learn names in a group of not more than 25 or so is for the first person to turn to the second and say his own name. The second repeats this and adds his own name. Then the third must repeat the first and second names before adding his own name. Thus the list lengthens as the game goes on.

MATCHING SONGS

This mixer may be used to get partners. Pairs of cards are prepared by writing on each two the name of a familiar song. These cards are given out, one of each pair to a girl, one to a boy. The guests move about singing or humming the specified song until each has found the other person who has the same song.

FAMOUS FACTS

Each guest is told to learn the name of his neighbor on the right and to connect with it an item he remembers about some specified famous character. A person who is "It" stands in the center and points at a player, who must give his neighbor's name and the remembered fact or incident before "It" can count 10. For instance, if Abraham Lincoln is the character announced, the player may say, "Mary Smith—split rails," or "John Jones—freed slaves!" When the group is accustomed to the game the left neighbor may be added, and "It" will ask for the right or left neighbor as he pleases, thus: "Right 1, 2, 3," and so on. If a player fails to answer before 10 is reached, he becomes "It."

GROCERY LIST

The boys (or half the group) stand inside a circle, and the girls (or the rest of the group) stand outside, facing in. Each girl has a small pad of paper and a pencil. Each boy starts to write on the pad of the girl opposite him all the groceries and home equipment he can think of that start with the letter "A." When the whistle blows (after about 30 seconds), he moves to the next girl on his right and lists for her the objects starting with B. So the game goes on. The girls may not help their partners. The girl with the longest list wins.

After the boys have moved five times they may be told to keep the pads on which they were writing, and the girls are asked to move to the right. They are to list on the boys' pads all the farm tools beginning with "F." This they continue for five moves before the boys are again sent on. There is no winner when the game is played in this way.

SINGLE-CIRCLE GAMES

In single-circle games the players form a circle, joining hands or not in accordance with the directions. In some games a designated player stands inside or outside the circle to act as "It." If the number of players is very large, two separate circles should be formed.

SINGING GAMES

The tunes for most of the games described in the following sections probably are familiar to the majority of the average group, and phonograph records can be obtained for most of them. Other well-known single-circle games not described here, such as Farmer in the Dell, Here We Go Round the Mulberry Bush, Round and Round the Village, and Did You Ever See a Lassie? can be found in music books (such as Twice 55 Games with Music listed on p. 100.)

OATS, PEAS, BEANS

For this game a player who acts as the farmer stands in the center of the circle and makes motions that every one else imitates.

Oats, peas, beans, and barley grow;
Oats, peas, beans, and barley grow;
Do you or I or anyone know
How oats, peas, beans, and barley grow?

First the farmer sows his seed,
Then he stands and takes his ease;
He stamps his foot and claps his hand,
And turns around to view the land.

I'm waiting for a partner,
I'm waiting for a partner;
Break the ring and choose one in,
While all the others dance and sing.

Tra la la la la la la,
Tra la la la la la la,
Tra la la la la la la,
Tra la la la la la la la.

During the first verse the farmer pantomimes "you or I or anyone" by extending both hands, touching his own chest, then extending his hands again. In the second he throws out the seed with his right hand, folds his arms to stand at ease, then stamps his foot, claps his hands, shades his eyes, and turns around "to view the land." During the third he walks around the circle looking for

a partner until the words "choose one in" are sung. Then he bows to the player he has selected and crosses hand with her. They skip inside the circle during the whole of the last verse.

Both become farmers for the next game, and each selects a new partner. These players also remain in the circle, so that the number of farmers doubles at each playing. The game continues until everyone is skipping.

RIG-A-JIG-JIG

One boy stands in the center of the circle; or, if the circle is very large, several boys may enter it.

As I was walking down the street,
Heigh-ho, heigh-ho, heigh-ho,
A pretty girl I chanced to meet,
Heigh-ho, heigh-ho, heigh-ho!

CHORUS

Rig-a-jig-jig, and away we go,
Away we go, away we go!
Rig-a-jig-jig and away we go,
Heigh-ho, heigh-ho, heigh-ho!

While the song is being sung, the boy in the center walks around looking at the girls until the words, "A pretty girl I chanced to meet," are reached. Then he bows to a girl and they join hands and skip around the circle. Both these players remain in the circle for the next time, and each selects a new partner. So the game goes on. If the next game is to be a couple game, Rig-a-jig-jig should be continued until everyone has a partner.

LOOBY LOO

For this game the first verse is repeated as chorus after the second and each following verse.

Here we go, Looby Loo,
Here we go, Looby Light;
Here we go, Looby Loo,
All on a Saturday night!

I put my right hand in,
I put my right hand out;
I give my right hand a shake, shake, shake,
And turn myself about, oh.

I put my left hand in,
I put my left hand out;
I give my left hand a shake, shake, shake,
And turn myself about, oh.

I put my two hands in,
I put my two hands out;
I give my two hands a shake, shake, shake,
And turn myself about, oh.

I put my right foot in, etc.

I put my left foot in, etc.

I put my head 'way in, etc.

I put my whole self in, etc.

During the chorus all the players join hands and walk eight steps toward the center of the circle and eight steps back to place. During the verses they pantomime the words. On the first verse each player extends his right hand into the circle, stretches it behind his back, shakes it, and turns around in place. This action is varied as the remaining verses require.

RUNNING GAMES

COME ALONG

The players learn the names of their neighbors, then extend their left hands into the circle. "It" steps inside the circle, walks around, and takes the hand of someone. That person catches the hand of someone else, and so a line continues to grow until the whistle blows. Then everyone must hurry back to his own place and greet his neighbors by name. The last player home is "It" for the next time. If the circle is large, several lines may be started from different points.

If the players seem likely to start "cracking the whip", the leader should blow the whistle at once.

SLAP JACK

All the players except one stand in the circle, clasping hands. One player runs around the outside of the circle and tags another player as he runs. The one tagged immediately leaves his place and runs in the opposite direction. The object of each runner is to get back first to the vacant place. Whoever succeeds remains in that place, the one left out becoming runner the next time. This is sometimes varied by having the players bow, shake hands as they meet, and say, "Good morning, Good morning, Good morning!"

FLYING DUTCHMAN

All the players except two join hands in a circle. The two who remain outside join hands, walk around the outside of the circle, and tag the joined hands of any two players. These players immediately chase the taggers around the circle, trying to catch them before they get into the space once occupied by the couple who were tagged. Persons tagged must keep their hands clasped while running. This game is like Slap Jack except that two players instead of one are tagged. There are no partners, because a player may have to run with either of his neighbors.

HAVE YOU SEEN MY SHEEP?

One player, who is the shepherd, stands outside the circle. He taps on someone's back and says "Good morning!" The tapped player, who is "housekeeper," replies, "Good morning." The shepherd says, "Have you seen my sheep?" The housekeeper asks, "How is it dressed?" The shepherd then describes a player, preferably one who is standing near the housekeeper. As soon as the sheep recognizes itself or the housekeeper knows who is being described, both begin to run outside the circle, the housekeeper trying to catch the sheep before it gets back to its place in the circle. If this happens the sheep must go into the center, which is called "in the soup", where he remains until the end of the game. Whether or not the sheep is caught, the housekeeper becomes shepherd for the next time. The shepherd does not chase. When he has described his sheep he steps into the housekeeper's place. There is no escape from the "soup." Players who are caught must remain in the center until the end of the game.

CAT AND RAT

All the players except two join hands in the circle. One player is chosen to be the rat and stands inside the circle. Another is the cat and takes his place outside. The cat tries to catch the rat. The players favor the rat and allow him to run in and out of the circle, but they try to prevent the cat from following him by raising and lowering their arms. When the rat is caught, the cat and the rat join the circle after choosing two other players to become rat and cat. A second cat may be sent to help a cat who is slow, or the circle may slowly count 25 and then demand that the players select a new cat and rat.

DROP THE HANDKERCHIEF

All the players except one stand in a circle. The odd player, who is "It", runs around outside the circle carrying a handkerchief, which he quietly drops behind one of the players. As soon as this player discovers that the handkerchief has been dropped behind him he must pick it up and run around the circle in the same direction in which "It" is going, trying to catch him before he reaches the place left vacant in the circle. If he fails, so that "It" takes his place in the circle, he must be "It" for the next game.

NUMBERS CHANGE

All the players take consecutive numbers. One player takes his place in the center of the circle. He calls two numbers, and the persons whose numbers are called must change places. While they do so the center player tries to secure one of their places. The person who is left without a place becomes the center player. This may be played indoors with the players seated or out of doors with the players standing in an extended circle.

POISON SNAKE

Three objects (or more if there are more than 20 players) are set up in the center of the circle. These objects may be Indian clubs, tin cans, or large

sticks set against one another. A group of circles chalked on the ground will answer the purpose also.

The players in the circle join hands and try to pull or push one another over these objects, which represent the poison snake. If a player knocks the snake over or steps on it, he is poisoned and must drop out of the circle. If two players let go of hands, both must drop out. It is well to have an extra set of clubs, cans, or sticks with which the "poisoned" may start a new game.

BEETLE GOES ROUND

All the players except one stand in the circle with their hands behind them. The player who is "It" goes around outside carrying the beetle, which may be a roll of newspaper, a towel, or a stocking filled with cotton. He puts the beetle in someone's hand and steps into that person's place. The one who receives the beetle immediately begins to strike his right-hand neighbor with it. The neighbor runs around the circle and home again trying to avoid the beating. The beater then gives the beetle to someone else, and so the game goes on.

LEAPFROG TWO DEEP

All the players except two stand in leapfrog position in the circle, facing the center. One of the two players is runner; the other is the chaser, who tries to catch the runner. The runner may leap over any player, but when he stops in front of him that player must then run. Whenever the chaser tags the runner, they exchange positions. Frequently the runners have a tendency to keep going too long before stopping in front of anyone. Therefore it is well when explaining the game to state that skillful players leap several people and then suddenly stop.

SARDINES

One player hides while the rest count to 100. When the counting is finished, they set out to hunt. Whenever anyone finds the hider, he watches for a chance to join him, hiding away from the rest. As each new finder crowds into the hiding place, players soon are "packed in like sardines." When the last hunter discovers the spot, the game starts over, the first finder becoming the hider.

DOUBLE-CIRCLE GAMES

In double-circle games the players form two circles, one inside the other, during at least part of the time. If the number of players is very large, they may play in two or more groups, the partners in each group taking their places in accordance with the directions for the game.

SINGING GAMES

The tunes and words for most of the games described in the following section probably are familiar to the majority in the average group. For some of them any fast march music that can be hummed easily is suitable. Phonograph records can be obtained for a number of them, and they can be found in music books such as those listed on page 98.

TUCKER

If there are more boys than girls, they form the inner circle while the girls make a circle around them. If there are more girls, they form the inner circle. Fast march music is played, and immediately the girls walk in one direction while the boys go the opposite way. When the whistle blows, every boy tries to get a partner, and the ones who fail go into the center. The leader then calls various commands, such as, "Skip!" "Hop on the right foot!" "Skate!" "Slide in, slide out!" The couples obey these commands until the whistle blows again. Then the boys bow and turn away, and all the players walk in the direction in which they had started until another signal is given by the whistle.

As this game leaves the group with partners, it is a good one to use at the close of a group of single-circle games if partner games are to follow.

POPULARITY

Popularity is much like Tucker and should not be used on the same program. The players in the circles walk in opposite directions until the whistle blows, as in Tucker. Then the girls keep on, but the boys turn the other way to march in the same direction as the girls, each trying to get a partner. Those who are left over go to the center. When the whistle blows again the boys again turn, marching the way they started, and the extra players step into the circle. The girls always march in the same direction, but the boys change their direction each time the whistle sounds, as in Tucker.

JUMP, JIM CROW

For this game the boys stand in the outside circle facing in, while the girls face them.

Jump, jump, and jump, Jim Crow!
Take a little twirl, and around you go;
Slide, slide, and point your toe,
Then bow to your partner and jump, Jim Crow!

The partners join hands and take two slow and three quick jumps in place, then join right hands and turn in a small circle with eight running steps. While the boys stand still, each girl moves to the right to meet her next partner, taking two slides and pointing toe. The new partners bow to each other, join hands, take three jumps, and repeat the game from the beginning.

JOLLY IS THE MILLER

The circles face in the same direction, and the couples march around the circle hand in hand, the girls on the inside.

Jolly is the miller who lives by the mill,
The wheel goes round with a right good will;
One hand in the hopper and the other in the sack,
The right steps forward, and the left steps back.

The circles face in the same direction, and the couples march around the circle hand in hand, the girls on the inside. At the last line of the song the players on the right step forward and those on the left step back to meet new partners. An extra player, the miller, who stands in the center, tries to get a partner during the change. The player who fails to get a partner becomes the next miller.

MERRY-GO-ROUND

The players in the outer circle place their hands on the shoulders of the players in front of them, while those in the inner circle clasp hands all around. The inner players are the horses and the outer ones are the riders.

Little children, sweet and gay,
Merry-go-round is running;
It will run till evening,
Little ones a nickel, big ones a dime.
Hurry up, get a mate,
Or you'll surely be too late.

CHORUS

Ha, ha, ha, happy are we, Peterson, and Henderson, and Anderson, and me!
Ha, ha, ha, happy are we, Peterson, and Henderson, and Anderson, and me!

The players slide step around the circle, and the "merry-go-round" thus moves slowly to the left. It gains speed until the chorus is reached, when it goes as rapidly as possible. If the inner circle breaks, the leader calls "Whoa!" The outer players should be warned to hold on tightly and to keep step with their horses. At the end of a ride the players exchange places, horses becoming riders and riders become horses. During alternate games the circle moves to the right.

CAPTAIN JINKS

The partners stand side by side in two circles, facing counter clockwise and clasping inside hands.

I'm Captain Jinks of the Horse Marines,
I feed my horse good corn and beans;
I dance with the ladies in their teens,
For that's the style in the army!

I teach the ladies how to skip,
How to skip, how to skip,
I teach the ladies how to skip,
For that's the style in the army!

Salute your partner, turn to the right,
And swing your neighbor with all your might;
Then promenade on the ladies' right,
For that's the style in the army!

All walk briskly around the circle during the first stanza of the song, the boys being on the girls' right. With the second they all skip around the circle. On the word "army" the partners face each other ready to salute. The boy and girl salute with right hands, then both point diagonally to the right, each thus facing a new partner. That is, each girl takes the boy from the couple behind her for her next partner, while each boy takes the girl from the couple ahead. The new partners swing with four skip-steps, then begin marching around the circle.

GREETING

For this game the players form a circle with girls and boys alternating. Each of the two following verses is sung twice.

Clap, clap, partner! Clap, clap, neighbor!
Stamp, stamp, turn yourself around!
Playing so merrilly, so merrily together,
Playing so merrily, so merrily, heigh-ho!

During the first four counts everyone claps twice, turns to partner and bows, then claps twice, turns to neighbor and bows. During the second line all face center, stamp twice, and turn in place. This is repeated. Then partners join hands and skip together for 28 counts. On the last four counts each girl advances to the boy ahead of her, and the players face the center of the circle and repeat from the beginning.

FIREFLY

The girls form the inner circle facing their partners, who are in the outer circle. Any march music is played for this game. The partners swing by their right arms for eight counts, then by the left arms for eight counts. Next they join hands and slide right during eight counts, then left eight counts. A grand right and left follows during eight counts, and the eighth player encountered

is the new partner for the repetition of the game. Until the players have learned the game thoroughly the leader should call the figures, as follows:

A. Partners swing by the right arm.
B. Partners swing by the left arm.
C. Partners join hands and slide right.
D. Partners slide left.
E. Grand right and left.

GRAND RIGHT AND LEFT

For the Grand Right and Left (also called Grand Chain) the players form a circle with boys and girls alternating. They join hands and slide until the whistle sounds. Then each girl turns to the right and each boy to the left, and all begin to walk. The girls go in the direction of the clock, the boys in the opposite direction. Each girl gives her right hand to the first boy at her left, then her left hand to the next she meets, and so on until the whistle sounds again. Then all stop, and each girl accepts as partner the player to whom she has just given her hand or is just about to give it. The Grand Right and Left is used mainly as a step in some game or to change partners at the end of a long game in which the players do not progress. Extra boys or girls may stand in the center of the circle or just outside, waiting for an opportunity to break in and get partners when partners are changed.

YANKEE DOODLE

While the song is being sung or whistled the partners walk around, the girls being in the outside circle.

Father and I went down to camp,
  Along with Captain Goodwin,
And there we saw the men and boys,
  As thick as hasty pudding.

CHORUS

Yankee Doodle, keep it up,
  Yankee Doodle, dandy;
Mind the music and the step,
  And with the girls be handy.

During "Yankee Doodle, keep it up" the partners join hands and slide four steps in the direction they have been marching. They slide back during "Yankee Doodle, dandy." Each couple swings around with six steps during "Mind the music and the step." Then each boy moves to the girl on his left and bows during "With the girls be handy." The game is repeated with these new partners.

RUNNING GAMES

THREE DEEP

Each player in the outer circle stands directly behind a player in the inner circle, and all face toward the center. Two extra players, one of whom is

runner and the other chaser, start outside the circle, generally on opposite sides. The object of the game is for the chaser to tag the runner. The runner may save himself by entering the circle and stopping in front of any couple. Thereupon, that file having been made three deep, the outer player or "third man" can be tagged, so that he becomes runner. In the same way he may save himself from the chaser by stopping in front of a couple. If the chaser tags the runner, they exchange places, the runner becoming chaser and the chaser becoming runner. Although both runner and chaser may dash through the circle, they may not pause within it except as the runner stops in front of a couple. If they confuse the play by hesitating while running through, the privilege of running through may be withdrawn, all chasing being confined to the outside of the circle.

THIRD MAN

The game Third Man is another form of Three Deep. After getting into circular formation the players may scatter irregularly about in couples. The players forming each couple stand facing each other and clasping hands, with the distance of a long step between them. To make a success of the game the couples should be a considerable distance apart.

Of the two odd players, one is runner and the other chaser, as in Three Deep. The runner may take refuge between any two players who are standing as a couple. The moment that he does so, the one toward whom his back is turned becomes "third man" and must try to avoid being tagged by the chaser.

SQUIRRELS IN TREES

The game Squirrels in Trees is played by groups of four. Three players join hands and form a small circle. This is the tree. The fourth player stands in the center as the squirrel. Two extra players are a squirrel and a hound. The hound chases the squirrel, who for safety darts into a tree. The squirrel already in the tree must get out, and he may dart into any other tree. If the hound catches any squirrel outside a tree, that squirrel must become the hound, and the hound becomes a squirrel.

FACE TO FACE

The partners stand facing each other in one large circle. One odd player stands in the center and calls "Face to face," "Back to back," "Face to face," "Back to back," the players taking their positions accordingly. When he calls "All change," the players must take new partners. The center player tries to get one, too. If he succeeds, the person left without a partner must go into the center and give the commands. This game should not be used in a group of more than 50 players.

ONE, TWO, THREE, CHANGE

The partners stand back to back with elbows hooked together. An odd player who is "It," stands in the center and calls "One, two, three, change!"

He gets a partner, and so does everyone else except one, who becomes "It" for the next time. No pair is safe until both elbows are locked.

This game is not good for a mixed group of children but is excellent for all boys or all girls. It is very much like "Face to Face", and should not be used in the same program with it.

FIRE IN THE MOUNTAIN

All the players except one form a double circle facing inward, each in the outer circle standing directly behind his partner. The extra player, who is "It," stands in the center. When he calls "Fire in the mountain! Run, men, run!" the players in the outside circle begin immediately to jog around while "It" and the players of the inside circle clap their hands. When "It" stops clapping, he and the inside players hold their hands over their heads as a signal that the outside players are each to try to get in front of an inside player. "It" tries to do the same, and the player left out becomes "It" for the next time.

LINE GAMES

IN LINE GAMES the players begin by taking their places in parallel lines. Usually those who have been partners or who will become partners are opposite and they face each other unless the directions specify otherwise.

SINGING GAMES

The tunes for most of the games described in this section probably are familiar to the majority of the average group; phonograph records can be obtained for a number of them, and they can be found in various music books. (See p. 98.)

BROOM WALK

The boys form one line, the girls another, the two lines being about 10 feet apart. An odd player has a broom and sweeps back and forth between the lines. If there are four or five extra boys or girls, there can be several sweepers.

One, two, three, four, five, six, seven!
Where's my partner? Nine, ten, 'leven!
To-le-do, O-hi-o,
That is where you'll have to go!

While the first four words are sung the players in the lines walk four steps toward each other and four steps back to place. When "Toledo, Ohio", is sung, everyone dashes for a partner, the sweeper dropping his broom and trying to get one too. The person failing to get a partner must carry the broom during the repetition of the song, through which each couple skips around and goes back to place in the lines.

I SEE YOU

This game follows very well after relay races in which four or more teams have stood parallel on the floor. The first two teams combine for partners, the players in the first team placing their hands on the shoulders of those in the second. Both lines face the third and fourth team, which combine in the same way. Thus the game is played by two double lines of partners, the players in the rear lines having their hands on the shoulders of those in front of them. The boys should be in the front line of one side and in the rear line of the other.

I see you, I see you,
Tra la la la la la la,
I see you, I see you,
Tra la la la la.
I see you and you see me,
Then I take you and you take me;
You see me and I see you.
Then you take me and I take you.

During the first two lines of the song each player in the rear line peeps over the shoulder of his partner at his neighbor, twice slowly and four times quickly. This is repeated. During the rest of the song the players in the rear line skip forward to meet their neighbors. They give right hands and turn with four skips, then skip back to turn their own partners with the left hand. The verse finishes with partners changing places, so that the line which was in front is behind for the next time.

NUTS IN MAY

The players stand in two lines, facing, about 10 feet apart, with hands joined along the lines.

Here we come gathering nuts in May,
Nuts in May, nuts in May;
Here we come gathering nuts in May,
On a cold and frosty morning.

Whom will you have for nuts in May? etc.

We'll have [[Mary]] for nuts in May, etc.

Whom will you send to fetch her away? etc.

We'll send [[Alice]] to fetch her away, etc.

One line sings the first stanza, advancing and retreating; the other line does the same with the second. With the third the first line names a player in the other line, and in the fifth the same line names one of its own players. The lines then stand still while the two players who were named advance to the center and have a tug of war. The loser goes to the winner's side with him. The game is continued with the sides alternating in starting the song. At the end of the game the side wins which has the larger number of players.

FOR HE'S A JOLLY GOOD FELLOW

The players stand in two lines about 6 feet apart, partners facing each other They sing the first stanza twice, then the second stanza once, then the first one again.

For he's a jolly good fellow,
For he's a jolly good fellow;
For he's a jolly good fellow,
Which nobody can deny!

Which nobody can deny,
Which nobody can deny!

During the first and second lines of the song the players clasp hands along the lines, and each line advances three steps bringing their feet together on count four and taking three steps backward to place.

During the third and fourth lines of the song the players on the leader's left drop hands. The players in the line on the right raise hands to allow the left

line to pass under. Both lines advance seven counts and pass, each player keeping to the right of his partner in the opposite line. On the eighth count they turn and face the other way. This reverses the position of the lines.

The first four lines of the song are repeated, and the action for them is repeated except that this time the line on the leader's left form bridges and the players in the right line pass under. When all turn to face partners now, the two lines of players are in their original positions.

During the fifth and sixth lines of the song the players cross right foot over left and tap three times with toe. At the same time they lean toward the left and clap three times. They pause one count and repeat, crossing left foot over right and clapping as before.

Finally the first four lines of the song are again repeated. During the first three the partners take hands and walk or swing about for 12 counts. During the fourth line all the players return to place, ready to start the game again.

HUNTING

Groups or sets of about six couples stand in two lines, with partners facing each other.

Oh, ahunting we will go,
Ahunting we will go;
We'll catch a little fox and put him in a box,
And then we'll let him go.

The players in each head couple join hands and slide four steps down the line and four back. Then they separate, and each one runs down behind his own line to stop at the foot of the lines. The second couple—now the new head couple—join hands and slide, and so the game continues. The players clap, sing, and move slowly toward the head of the line throughout the game.

GRAND MARCH

The boys and girls form separate lines on opposite sides of the room, facing the leader. The boys stand at the leader's left, the girls at his right. March music is played, but if no instrumental music is available, any good marching song may be sung.

A. The lines march forward, then toward each other, the boys passing behind the leader and outside the line of girls while the girls go in front of the leader and inside the line of boys. When the lines meet at the opposite end of the room or hall, the marchers come up the center in twos with arms locked.

B. The first couple goes to the right, the second to the left, the third to the right, and so on, continuing around the room until the lines meet and the marchers come up in fours.

C. The leader divides the fours into couples and again sends the lines around as in B. When they meet at the other end of the hall, each couple in the left line joins hands and raises them to form a bridge. The right line passes under the bridges. Both lines continue to march during this figure. When the lines meet at the upper end of the hall, the right line forms bridges and the left passes under.

D. When the lines meet at the lower end of the room, the first couple in the left line makes a bridge, while the first couple from the right line goes under. The second right couple makes a bridge under which the first couple from the left passes. Thus the couples alternately make bridges or go under them. The figure should be repeated at the other end of the hall. This is rather difficult and should not be attempted until a group is accustomed to marching; it is pretty and popular, however.

E. At the end of the bridge-making the marchers come up from the lower end of the hall in fours with arms locked. The first four go to the right, the second to the left. They return in eights. If the room is wide enough and the crowd is larger than 50, the eights may go around again and return in sixteens.

F. As the grand march is frequently first on the program, now is a good time to introduce the players to one another, if introductions are needed. A song such as the following, which may be sung to the tune of Auld Lang Syne, performs the ceremony easily:

We're always glad to meet new friends,
Our greetings are to you;
We can not all shake hands, you see,
So here's our "How d'ye do." [2]

During the last line each person shakes hands with himself high over his head. A State, school, or organization song will fit in here just as well.

G. Each player in the eight (or sixteen) takes the hand of his neighbor on each side. The player on the left end of each line looks back of him to the player at the right end of the line behind—whose hand he presently will take. To start the figure the leader takes the hand of the player at the right end of the first line and leads that line behind itself, in front of the second line. When the last player in the first line is about to pass the player at the right end of the second line, he takes this person's hand and the rest of the second line fall in. The leader marches on, going now behind the second line and in front of the third. The boy at the end of the moving line always takes the hand of the girl on the right-hand end of the line behind him. This continues until the whole group is in one long winding line, which then is led into a single circle. This figure is called the serpentine. It leaves each player standing beside the partner with whom he has marched; and these partners can be retained for succeeding games.

VIRGINIA REEL [3]

The players stand well apart in lines or sets of about six couples facing each other. The boys' line is at the left of the girls when they turn to march. All the couples go through the figures at the same time. While the music is being played or sung the leader should call the figures, which are as follows:

Forward and bow: Each player advances three steps, bows to partner, and returns to place.

[2] These words are by George L. Farley, State 4–H club leader, Amherst, Mass., and are used with his permission.

[3] Adapted from the folk game called Virginia Reel or Sir Roger de Coverley.

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Right-hand swing: Partners advance, join right hands, and turn each other.

Left-hand swing: Partners join left hands and turn.

Both-hands swing: Partners join both hands and turn.

Do si do, right: Partners fold arms and walk around each other, passing on the right and walking backward to place.

Do si do, left: Partners fold arms and walk around, passing on the left and walking backward to place.

Arm right: Partners hook right arms and swing around.

Arm left: Partners hook left arms and swing around.

Head couples lead your lines away: The girl in the first couple turns to the right, the boy to the left, and the other players follow. They march down outside their respective lines, clapping hands in time to the music. When the first couple meet at the foot of the lines, they join hands and form a bridge. As the following couples meet they march under the bridge to their places, the second couple thus becoming the first.

The game is continued until each couple has acted as first couple.

RUNNING GAMES

CROWS AND CRANES

The two lines of players stand about 3 feet apart, facing each other. A base line is marked about 30 feet behind each line of players. The base line should vary in distance from the line of players according to the space, age of players, and occasion. One team is designated "Crows", the other "Cranes." If the leader calls "Cranes", the Cranes turn and run back toward their base line, endeavoring to reach it without being caught by any of the Crows. Any players who are caught go to the side of their catcher. If the leader calls "Crows", these players run in the same manner. The team having the larger number of players at the close of a given time wins. The game may be made more interesting if the leader drawls the "r" in either Crows or Cranes, so that the players are not at first certain which word he is going to say.

LEMONADE

Lemonade (also called Trades) is a dramatic game in which one line of players pantomimes. This line first decides upon the trade, for instance, "attending the furnace." They walk up to the other line and the following conversation takes place, the last answer ending with the initials of the trade chosen.

First side: Here we come.
Second side: Where from?
First side: New York.
Second side: What's your trade?
First side: Lemonade.
Second side: Give us some.
First side: If you can run . . . A. F.

The first line then begins to pantomime putting on coal, adjusting drafts, and doing other furnace work. As soon as the members of the second line guess the trade, they shout it out and chase the other players back to their base line, catching as many as possible. The ones who are caught join their captors. The second side then chooses a trade, and the game is repeated.

STEALING STICKS

The field is divided into two parts by a well-defined line drawn or dug through the middle. At the center back of each side five or more sticks are placed in a pile. A prison is marked off about 4 feet square in one corner. The players are in two teams, each scattered over its own side. The object of the game is to get the opponents' sticks without being caught. As soon as a player crosses the center line he may be caught and put in prison. If he can dash to the pile of sticks and secure one, he is safe and may bring it home to his own pile. A player may be released from prison if one of his team mates can touch his hand. He may then come back to his own side without being tagged. The team that gets all the opponents' sticks and has all its members safely out of prison wins the game.

SPOKE TAG

All the players except one stand in single files facing a common center, the lines radiating like the spokes in a wheel. A small group may form in three or more lines with four players in a line. A large group will adapt the length and number of its lines to the available space. The extra player, who is "It", goes around the rim of the wheel and tags the last player in a line. This player tags the one in front of him, and the tag is passed along until the whole line knows it is to move. As soon as a player sees that his line has been touched, he tags the person in front of him, whether he has yet been tagged or not. Then he sets off after "It" and tries to get back as fast as possible to his line, so as not to be the last one back. The last player to return to his line is "It" for the next time. The fun in this game is in keeping watch to make a quick start and also in trying to pass those in front on the way around the circle.

SNATCH THE HANDKERCHIEF

The players stand facing each other in two lines 10 to 15 feet apart. Each player takes a number, one line beginning to number from one end, the other line from the other end. Thus, if there are 10 persons in each line, player no. 1 will be opposite no. 10. A handkerchief is placed on the ground between the lines. When the leader calls a number, for example, no. 7, each of the two players numbered 7 runs out and tries to snatch the handkerchief and get back home (to his own place in the line) without being tagged by the other one.

The game is scored thus: If a player gets home with the handkerchief and without being tagged, his side makes 2 points; if he is tagged before he gets home with the handkerchief, the tagger's team makes 1 point.

The players will find the game more exciting if they wait, pretend to snatch the handkerchief, then quickly take it off home.

POM, POM, PULL AWAY

This game is suitable for any open space which is large enough to permit two lines to be drawn across with a space of 30 to 50 feet between them. All the players stand on one side behind one of these goal lines, except one player who is "It", who stands in the center between the two lines. He calls:

"Pom, pom, pull away!
If you don't come, I'll pull you away!"

Thereupon all the players must run across the open space to the goal line on the opposite side, the one who is "It" trying to tag as many as possible before they reach that line. Anyone tagged joins in helping to tag other players as they dash across the open space; but "It" does the calling throughout the game. When all not tagged have reached the line, "It" gives the call again, and all the uncaught players must run back to their original goal line. The players run from one goal to the other in this way until all have been caught. Then the game starts again, the first player tagged in one game becoming "It" for the next game.

RIDE HIM, COWBOY

All the players except one form in short lines (four or five persons), each player clasping the one in front of him around the waist. These lines are called bronchos. The odd player, who is called the cowboy, tries to "ride" by clasping the waist of the last player in some broncho. If he can do this in spite of the broncho's swerving about, the first player of that line must become a cowboy, because the broncho needs a better head. For six or more bronchos there should be two or three cowboys.

STREETS AND ALLEYS

All the players except two stand in several parallel lines making ranks and files with four or more players in each. These lines should be far enough apart so that the children in one can just clasp hands with their neighbors in the next one either way. The two extra players act as thief and policeman. The players join hands across the ranks, forming streets. Then the thief runs and the policeman tries to catch him. When the leader says, "Right face!" the players face right and join hands along the file, forming "alleys" at right angles to the "streets." To make the game lively, the command to change from street to alley should be given often. The thief and the policeman must keep to the streets and alleys. They are not permitted to break through the joined hands nor to go under them. When the policeman catches the thief, two other players take their places and the former thief and policeman step into the places left vacant.

BOSTON AND NEW YORK

The players are divided into two groups, one called Boston, the other called New York. They stand on goal lines about 50 feet apart and extend their hands, palms up, with arms bent so that the elbows touch the sides. A player

from New York ventures out and attempts to slap one or both hands of some player in the Boston group. The Boston player may bend his hands downward, upward, or sidewise at the wrist, but he must not withdraw his arms nor change the position of his elbows. Any player who receives a third slap must immediately chase the slapper back to New York. If he catches him before he has reached home, the slapper must join the Boston group. The chaser then becomes the next slapper and approaches the New York group.

LAST COUPLE OUT

All the players except one form a line of couples facing in the same direction. The extra player, who is the catcher, stands about 10 feet in front of the first couple with his back to them.

The catcher calls, "Last couple out!" Then the last couple in the line separate and run toward the front, one on the right side of the double line, the other on the left side. They try to join hands in front of the catcher before he can tag either of them. The catcher must not chase them before they are in line with him, and he must not turn his head to see when or whence they are coming. The couple should vary the method of approach, both sometimes circling far out on each side, or one of them doing this and the other running close to the lines.

If the catcher succeeds in tagging one of the couple before he can clasp hands with his partner, the player tagged becomes the catcher. Then the former catcher and the other player form a couple and take their places at the head of the line, which should move back to make room for them. If neither is caught, they take their places at the head of the line, and the catcher calls again, "Last couple out!"

If more than 15 couples are playing, they should be divided into two or more groups.

RUN, SHEEP, RUN!

The players form two lines or groups, and each selects a captain. While one group waits at a chosen goal the other goes out to hide. Each group acts as a unit; there is no individual hiding, nor is any scouting done. When the first group has found a hiding place its captain returns to the goal. He may or may not draw a map to indicate his group's first location. Then he joins the other group as it goes out to search. He calls directions to his own group through a code of signals previously agreed upon; as Pine, meaning move to the right; Oak, meaning move to the left; Marigold, stand still; Bluebird, lie low; Goldenrod, advance toward the goal. If any member of the searching party sees one or more of the hidden group he notifies his captain, who at once shouts, "Run, sheep, run!" All the players then run immediately to the goal. If at any time during the searching the captain of the hidden group has maneuvered his group into a position in which they are nearer than the searching party to the goal, or if the searchers have moved to a greater distance from it, he shouts, "Run, sheep, run!" and all the players must run to the goal. The group arriving first may go out to hide next.

RELAY RACES

The following relay races are suitable for teams of 5 to 15 persons. Usually the players stand in single file, the first in each team toeing the starting line. There may be several parallel lines of equal numbers of players, each first player toeing the line. For relay races suitable for play in small spaces see pages 51, 52.

PUT AND TAKE

The players stand in relay formation. In line with each team three circles are drawn; the first should be about 10 feet from the starting mark, the second 5 feet from the first, and the third 5 feet from the second. Ten feet from the last circle a base line is marked off. A block (or stone, stick, or other object) is placed in each circle. The leader of each team is given a similar block. On the word "Go" he runs to the first circle and lays his block in it, removing the block which was there and taking that to the second circle. Picking up the block already in the second circle, he takes it to the third circle. Only the right hand may be used. The player then runs to the base line and touches it with his foot, at the same time changing from his right hand to his left hand the block which he has taken from the third circle. On the return trip he replaces the blocks with the left hand, gives the extra block to the next player in line, and goes to the end of the line. The game continues in this way until one team finishes, this team being the winner.

PEANUT PASS

The teams stand in two lines (or in sets of two lines) facing each other. Chairs are placed at both ends of the lines, with 12 peanuts on the chair at the head of each line. Each player weaves his fingers into the fingers of his neighbors. They must not unclasp hands throughout the game. At a signal the leader picks up the peanuts, one at a time, and passes them down the lines as rapidly as possible, the last player putting them on the chair beside him. If a peanut is dropped it must be picked up without any unclasping of hands. The team which first passes all its peanuts down and back wins the relay.

Unless this is to be the last game before refreshments, it may be found wise to collect the peanuts and put them away with the promise that the winners may share them later.

The game may be played with clothespins, small stones, or sticks. It may be made more difficult by having the players cross their arms before weaving their fingers together.

NECKTIE RELAY

The players stand in single file with the same number of players in each line. The first player in each of the lines is given a necktie or a large cotton handkerchief. When the whistle is blown, he turns and ties the necktie or handkerchief around the neck of the player behind. As soon as the bow is tied, the second player unties it, turns, and ties it on the third player. The line that first passes the necktie or handkerchief down to the last player in this manner

wins the game. A coat may be put on, buttoned, unbuttoned, and passed on in the same way.

HANDFUL RELAY

Fifteen clothespins, peanuts, or sticks are given to the first player in each team. At the starting signal he puts all of them on the floor in front of the next person behind him. This player must pick them up and lay them before the next person in the line. Each player must have all the clothespins or other objects in his hands when he passes them. The team that finishes first wins the relay.

JUMPING-ROPE RELAY

A jumping rope or a smooth stick about 4 feet long is given to the first player in each team. When the whistle blows, he hands one end to the player directly behind him. Together they draw the rope or stick back under the feet of all the players, keeping it close to the ground, until the last player has jumped over. The first player stays at the end of the line while the second one takes the rope back to the front as quickly as he can. He gives one end to the player who was third in line, and these two draw it along the ground to be jumped over as before. So the game continues until the last player in one of the two teams has handed the rope back to the first player.

BUNDLE RELAY

The first player in each line is given a ball of cord or tape. When the signal is given, he passes it to his neighbor but holds the end. The ball is passed from player to player, unrolling as it goes. When it arrives at the lower end it is passed up the line behind the backs of the players until it reaches the first player again. The team that first wraps itself into a bundle is the winner. The sequel to the race consists in untying the bundle by passing the ball back and winding it as it goes.

OVER AND UNDER

The first player in each team is given a bean bag, ball, potato, or other object. When the whistle blows he passes this object over his head to the second player, who passes it between his knees to the third, who hands it over his head to the fourth. Thus the object goes alternately overhead and between knees to the last player, who runs to the head of the line and starts it back over his head. The game proceeds until a line has regained its original order, with the first player at the head again. The line finishing first wins the race.

FETCH AND CARRY

The first and second players in each team join hands. When the whistle blows they run to the goal line. The first remains there while the second hurries back and joins hands with the third player. These two run to the goal line, and the second player remains while the third returns for the fourth. The team that first transfers all its members to the goal line wins the race.

HUMAN-OBSTACLE RACE

Five players take their places as "human obstacles" in line with each team of runners. The first "obstacle" stands erect, the second stoops in leapfrog position, the third stands astraddle, and the fourth and fifth join hands to make a bridge. Each runner in turn must go around the first obstacle, leap over the second, crawl under the third, and go between, then around, the fourth and fifth. Then he must hurry back to touch off the next runner. As soon as a player has tagged his team-mate's hand, he goes to the end of his line. The team that finishes first wins the race.

AROUND AND DOWN

The players form in two or more teams, and each team sits down in a compact group, the players having their backs together and their legs extended. When the whistle blows, each first player rises, runs around his own team, and sits down. As soon as he is seated the second player must be up and running, and so on. The race is won by the team whose members have run around and sat down while players of other teams still are running.

TOUCH AND GO

The players form in lines of five or six, and each line acts as a unit. The leader names something in sight; this may be indefinite, as wood, iron, or water; or it may be a specific object, as the garage door, a certain tree, or a player (who tries to run away from the rest). The leader may give directions, as "Hop back on the right foot." Each line sets out to touch the object and return to place. The line first regaining its original position wins the race.

FOLLOW THROUGH

The players in each line stand with legs apart. At the signal the last player begins to crawl through the "tunnel" to the head of the line. As soon as he has started the next player follows. The first line whose members all have crawled through wins the race.

KICK THE STICK

The players stand in relay formation along the starting line. Each team has in front of it a crooked stick about 12 inches long. When the whistle blows, the first player kicks the stick to the goal and back, leaving it in front of the next player, who does the same. The sticks are to be pushed along the ground, not kicked up into the air. The line finishing first is the winner. This game is based on an American Indian race.

GO AND GO BACK

This relay race is especially good for picnic programs because it is fun to watch. Each team need have only two or three members. The players stand at the base line. When the whistle is blown each first player runs toward the goal line until it is blown again. Then he must turn, if he had not reached the goal,

and run back toward the base line. Each time the whistle sounds the runners change their direction. The race may finish at the goal line or at the base line. If it ends at the goal, the player must dash back to touch off the next player in his line.

BLACKBOARD RELAY

The teams line up in front of a blackboard, and the first player in each line is given a piece of chalk. When the whistle is blown, each first player walks to the board, writes a word, returns to his line, and gives the chalk to the second player. This is repeated until the end of the line is reached, each player adding a word to the sentence the first player started. The team that first finishes a complete and intelligible sentence in which each player has written a word wins the game.

GAMES WITH BALLS OR OTHER SPECIAL APPARATUS

THE GAMES described in this section are grouped according to the equipment required. Those needing nothing more than a ball and a place to play are given first. These are followed by games of lawn-tennis type, a few games played with bean bags instead of balls, and lastly a group of games played with various apparatus.

BALL GAMES

The first seven of the following games (Dodge Ball, Kick-Over Ball, Ball Race, End Ball, Volley Ball, Schlag Ball, and Newcomb) are especially good for school leagues and interclass play days as well as for informal use. The field may vary according to the space available and the age of the players. In some of the games, as Schlag Ball, a stocking stuffed with rags can be used for a ball. Official rules and equipment can be obtained for several of these games.

DODGE BALL

The players are divided into two equal groups. One group stands around outside a clearly marked circle 30 feet in diameter. The other group scatter about within this circle. The players outside the circle try to hit those in the center with a basket ball or volley ball, while the center players dodge to avoid the ball. They may jump, stoop, or resort to any means of dodging except leaving the ring. Players hit above the hips are not out, but any player hit below the hips must leave the circle. No outside player may step inside the circle to throw the ball. If the ball stops in the circle a player may step in for it, if it should not roll within reach. When two center players are hit by one throw of the ball, only the first one hit leaves the circle. At the end of a minute the groups change places for the next half-inning, the center players becoming outside players and the outside ones going to the center. The score is the number of players left in the center at the end of the inning. The team with the higher score at the end of five innings wins the game.

KICK-OVER BALL

The players are divided into two teams, which are seated on the floor with the feet of one team almost touching those of their opponents. The players support themselves by placing their hands on the floor behind them. A basket ball or other large ball is thrown down the line of feet, and each team tries to kick it over the heads of the opponents. When a team succeeds, it scores one point. The ball may not be touched with hands, but it may be blocked with the shoulders. Nothing is scored if the ball goes between the players or out

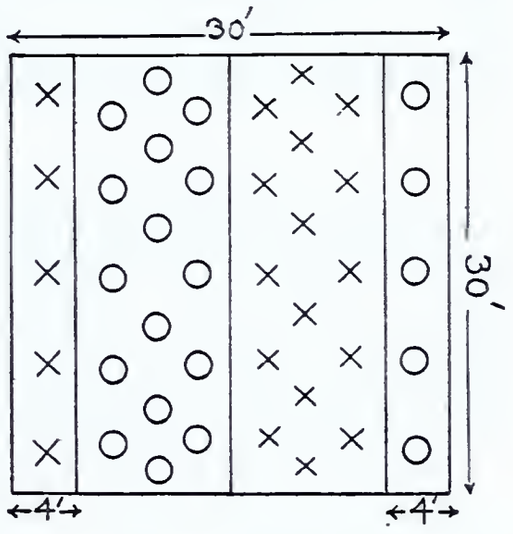
at the ends; it must go over the heads. If the players in a team kick the ball over their own heads their opponents score a point.

BALL RACE

The players stand in a circle and are numbered 1, 2, 1, 2, and so on. The players numbered 1 are a team and have a ball of their own; those numbered 2 are the opposing team and also have a ball. The balls are to be passed to team members only. This means that each player tries to throw the ball past the person standing next to him and into the hands of his own team mate immediately beyond. At the signal the balls are started off in opposite directions. If the circle is large, once around and back to the starting players is enough for a race. The team whose ball returns first wins the race. If there are fewer than 40 players, the balls should make three complete trips around to finish one race, and it is generally well to declare the winner of two out of three races the champion. The balls change directions after each race, so that the team of players passing its ball three times around to the right for the first race would pass it three times around to the left for the second race, and around to the right again for the last. The game may be varied by throwing both balls in the same direction.

END BALL

The game of End Ball is played with a basket ball on a ground 30 feet square, which is divided first by a line across the middle and then by a line at each end parallel to this and 4 feet from the outside boundary. The spaces 4 feet wide are the goal strips. The middle line divides the two teams. Any number of players may take part, provided the two teams have equal numbers. Five or fewer players of each team stand within the goal strip to act as basemen. The other players are guards. One guard must be assigned to each baseman, and the others may scatter irregularly over the field. The general positions of the players are shown in the accompanying illustration, the circles indicating the members of one team and the crosses indicating the members of the other. The guards on one side try to throw the ball over the heads of the guards on the opposite side to their own basemen, at the end of the opposite field. Each ball so caught on the fly by a baseman scores 2 points for the side catching it. The baseman should at once return the ball to a guard on his own team.



A referee and three linesmen are needed. One of the linesmen acts also as scorekeeper.

To start the game the referee puts the ball in play in the center of the field. He does this by tossing it up between two opposing guards, each one stepping over into the other's territory and facing his own side. These guards should be

as nearly a match for each other in height and reach as is possible, and should act as centers throughout the game. As the ball is tossed up, the opposing guards jump and try to bat it. They must not play it again until they are back in their own territory and it has touched the floor or been played by another player. This does not rule out tapping the ball a second time. Two points are scored for a team whenever the ball is caught on the fly by a baseman from a throw from his own guards. The ball continues in play when a point is scored.

A free throw caught on the fly counts 1 point. The ball must go back to the center after a free throw caught by a baseman. If it is not caught, the ball continues in play.

The game is played in two halves of 15 minutes each, with a rest of 5 minutes between halves. At the beginning of the second half the players change goals. That team wins which has the highest score at the end of the second half.

The players must not step over boundary or division lines. A ball so caught by a baseman does not count. For penalty the ball is given to the nearest opponent at the point where the rule was violated. In case the player stepped over a boundary line the opponent stands outside to deliver the ball, and he may not play it again until it has been played by another player. But if in guarding the baseman who is trying to catch the ball a guard steps across the base line, this is a foul. Carrying the ball—that is, taking more than one step with it—is also a foul. The penalty for a foul is a free throw for the opposite side. To make a free throw a guard stands unguarded, toeing the center line. During a free throw there must be one guard less than the number of basemen. A free throw caught by a baseman scores 1 point.

VOLLEY BALL

The official volley-ball court is 40 by 80 feet in size. It is divided across the middle between the end lines by a net, the top of which is 8 feet above the ground at the center. However, a much smaller court may be used. The boundaries of the court should be clearly marked with lime or other material. The ball should not weigh more than 10 ounces; a lighter ball may be used.

The game is played by two opposing teams that may vary from 6 to 12 or more persons on a side. As few as 2 persons on a team to as many as 15 can play successfully.

The players are numbered and serve the ball in rotation. The server stands on the back line and bats the ball over the net with his open hand. If his opponents fail to return it, a point is scored for the serving side. Only the serving side may score.

In trying to return the ball, three different players may touch it if necessary, but the same player may not touch it twice in one service.

If the server fails to bat the ball over the net, or the serving side fails to return it when it is batted back, the service goes to the other team. At a change in service all players change their positions on the court, rotating clockwise to bring the new server to the upper right-hand corner of the court.

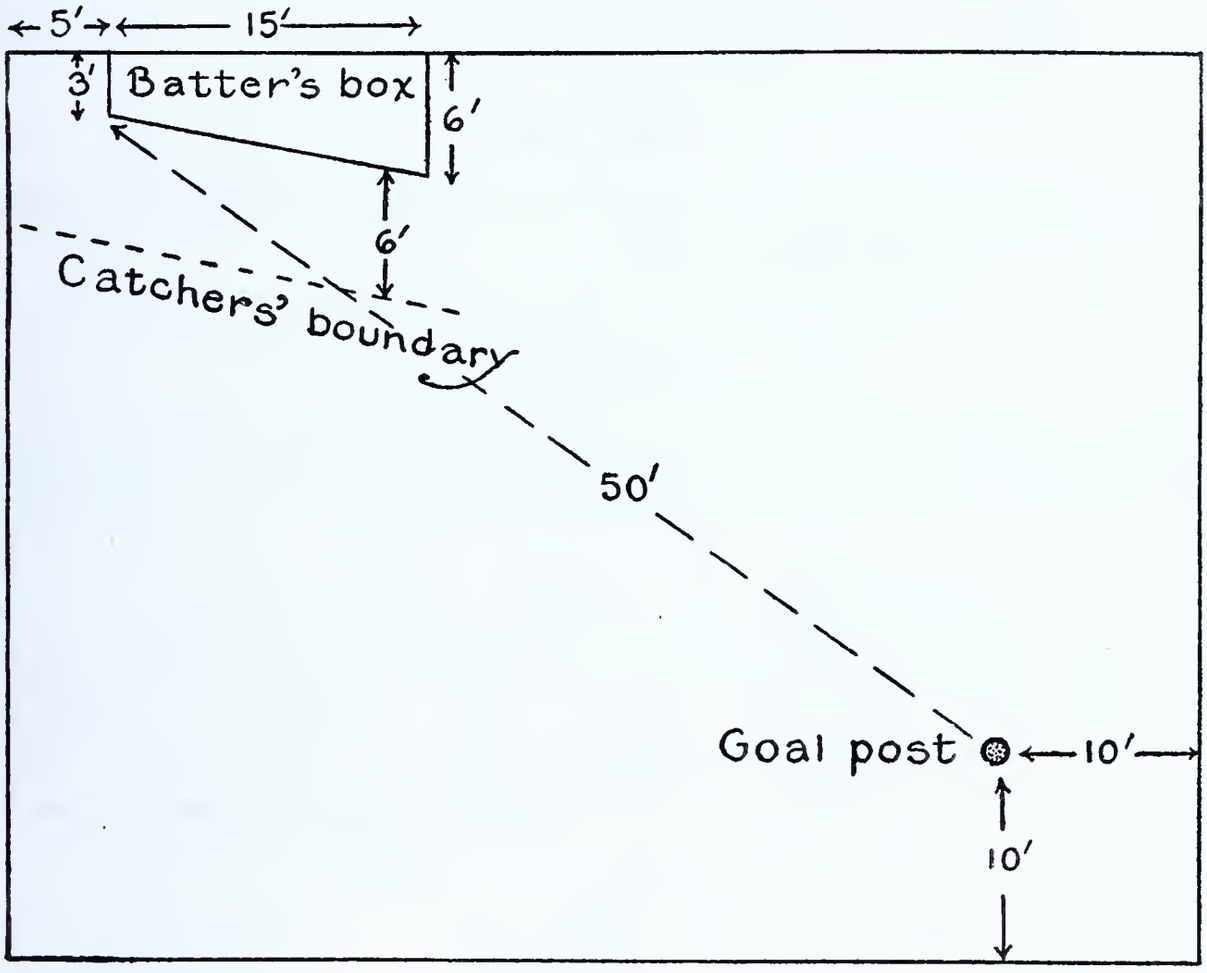
Fifteen points constitute a game.

SCHLAG BALL

For this game the batter's box is in one corner of the field, the goal post in the corner diagonally opposite, as is shown in the diagram. The catchers' boundary is a line parallel to the slanting side of the batter's box, 6 feet away from it. The batters stand in order inside their box; the catchers scatter over the field.

Any sort of ball can be used, but for match games the regulation volley ball is needed. The number of players may be as large as 40. They are divided into two equal teams with a captain for each. A referee and a scorer are required.

Five innings constitute a game. The captains toss a coin for choice of innings. A team remains at bat until three players have been put out, then the other team goes to bat. When both sides have batted until three players are out, an



inning has been played. The batters always bat in consecutive order; that is, if number 5 was last at the bat in a given inning, number 6 must be first in the next inning.

The batter stands at the inside corner of the narrow end of the box. He must toss the ball at least a foot into the air and strike it with his open hand, then run around the goal post and back to base, trying to make the trip without being hit by the ball.

The ball is good if it bounces anywhere in the field except inside the batter's box.

A batter is out if he remains in the field longer than 2 minutes or if he retraces his course while dodging behind the goal post. He is out if he is touched by the ball while he is running or if his ball is caught before it bounces.

A batter is out if he bats a foul ball; that is, a ball that bounces inside the batter's box or goes outside the boundary of the field.

The catchers should cover the field in such a way as to be able to toss the ball to one another easily and rapidly. They may go anywhere except inside the 6-foot strip along the batter's box set off by the catchers' boundary. For a catcher to step within 6 feet of the batter's box while a player is batting is a foul.

A ball that has gone out of bounds may be thrown back in any direction, but it must be put in play by being tossed from the boundary line at the point where it crossed the line. It must be tossed to a catcher, not aimed at the batter.

A foul is called if a catcher runs with the ball or holds it longer than 3 seconds.

A foul is called if two catchers corner a batter, or if one catcher bounces the ball to another instead of tossing it.

The scoring is as follows: Two points are scored whenever a batter makes a safe run. One point is scored as penalty for a catcher's foul.

NEWCOMB

Newcomb may be played on a volley-ball court with any large ball, by teams varying from 2 to 20 persons on a side.

The object of the game is to throw the ball over the net (the top of which should be 7 feet from the ground at the center) in such a way as to prevent the opposing team from catching it. The ball is put in play at the net by being tossed between two members of the opposing teams. Each of them jumps to reach the ball, trying to tap it toward his own team. The side that gets the ball then throws it across the net. It must be thrown with one hand. If an opponent succeeds in catching it, he returns it, throwing it with one hand, and so the game continues until one side fails to catch the ball. This failure gives a point to the opponents and also sends the ball to their side to be put in play. The ball may be caught with both hands and passed with two hands to another player on the same team, but it must always be thrown across the net with one hand.

Twenty-one points constitute a game.

CALL BALL

All the players except one form a circle and take numbers. The odd player stands in the center and tosses the ball high up within the circle, at the same time calling the number of some player. The one called must quickly run to catch the ball on the fly—or on the first bounce if the players are unaccustomed to handling a ball. If he catches the ball he tosses it up and calls the number of some other player. If the ball is not caught, the center player gets it and again tosses it up.

CENTER-CATCH BALL

All the players except one stand in a circle. The odd player stands in the center and tries to catch the ball, which is tossed rapidly from one player to another. If he succeeds in catching it, he changes places with the person who

last touched it. If he touches the ball while another player holds it or while it is in the air, the player responsible must change places with him and go into the center.

CENTER BASE

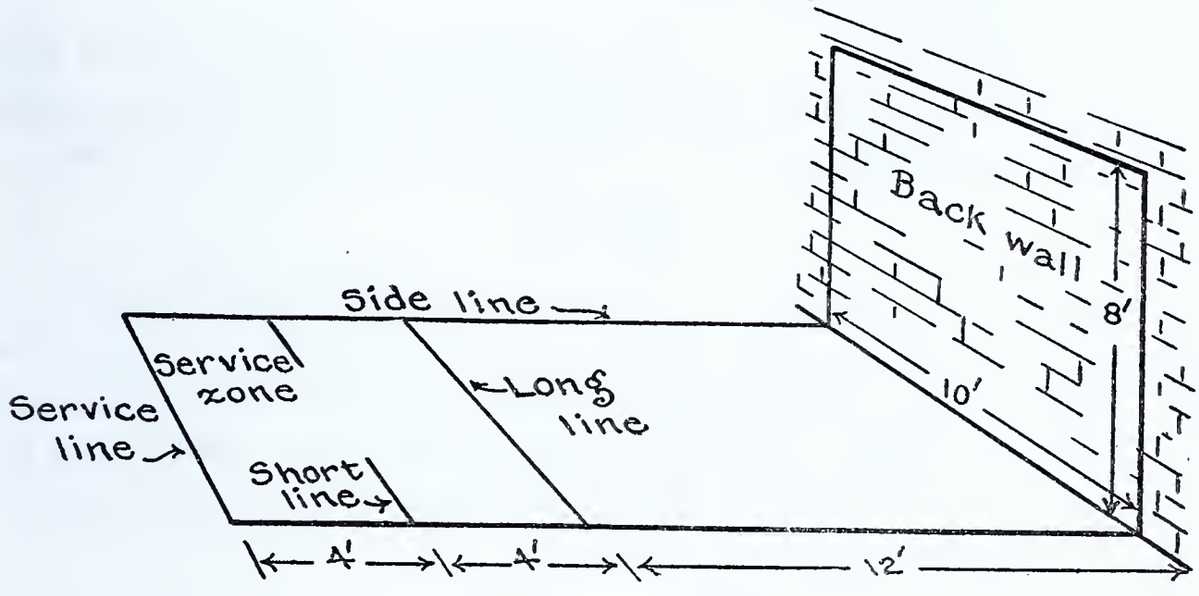
All the players stand in a circle a little space apart, except one who stands in the center with the ball. He throws it to a player, who immediately puts it in the center of the circle and runs after the center player, who dodges out of the circle and back trying to touch the ball. As soon as he succeeds in touching it he is safe and may take his place in the circle while the chaser goes into the center. If he is caught before he can touch the ball, he must return to the center and throw the ball again.

STRIDE BALL

The players stand in a circle with their feet apart, each foot touching a neighbor's foot. The ball is rolled swiftly about inside the circle, each player trying to make it pass between another player's feet. When anyone succeeds, the player who let the ball escape must drop out. The space between the feet may be protected by using the hands but not by closing the knees or stooping. The game ends when only three players are left in the circle.

HANDBALL

A space 10 feet wide and 8 feet high is outlined on the side of a garage or other building. An area in front of this, of the same width and extending back



20 feet, is marked for the court, the side lines being extended a little farther. A line parallel to the wall is marked about 12 feet distant from it. This is called the long line, as distinguished from the two short lines that divide the remaining space to form the service zone, as is shown in the illustration. (The regulation dimensions are 12 by 20 feet for the wall or board, with ground space of 16 feet to the long line, 9 feet from this to the short lines, and 9 feet from these to the service line, but the smaller space does very well.) A guard of wire netting extended above the court will obviate the nuisance and possible danger involved in retrieving balls.

Two or four persons play the game by batting the official handball, a tennis ball, or other similar ball by hand against the wall. Handball is not only interesting in itself but also promotes expertness in the use of both hands, as either one may be used (but not both at once). The method of play is indicated by the following summary of the main points in the official rules:

The player having first service stands anywhere within the service zone and drops the ball. When it bounces, he tries to strike it with his cupped hand so as to drive it against the wall, within the lines, at such angle that it will rebound into the court between the long line and the short lines. He has three trials. If he misses the ball entirely, he is out. He is out also if he sends a short ball followed by a long ball or sends two successive short or long balls. (A ball is short if the service fails to make it bounce back over the long line. It is long if it rebounds from the wall to land in the service zone.)

The receiver stays behind the service line until the served ball has passed the short lines. Then he enters the court and may receive the ball on the fly or on first bounce, attempting to make it strike the wall before it strikes the ground. He must not offer to receive a short ball nor a long ball.

The ball continues in play until either the server or the receiver fails to make a good return. Then the next server takes his turn at serving.

If a player gets in the way of the ball so that it touches him on rebound from the wall, or if he sends it against his own partner, against the netting or other obstruction, or out of bounds, a point is charged against him; otherwise, if a ball touches a player or some obstruction before it hits the wall or ground it is "dead," and the point is played over.

When four persons play, the turns in serving are taken as in tennis games. The server and his partner are the serving side, the others are the receiving side.

Twenty-one points (scored by the serving side only) constitute a game.

KICK UP

The players lie in a circle on the floor with their feet toward the center. A light ball (or a balloon) is tossed on their toes. It must be kept in the air by using the feet only, a point in the score being lost each time the balloon touches the floor. This game should not be played more than about 3 minutes at a time. It may be used as a relay race by dividing the players into teams of four or five persons and furnishing a ball to each team.

BASKETBALL GOAL

A regulation basketball goal and backboard may be purchased, but it is quite as satisfactory to nail a barrel hoop or metal ring on the garage wall or on a home-made backboard 6 by 4 feet in size. The rim of the hoop should be set 10 feet from the ground (and 1 foot from the bottom of the backboard, if a backboard is used). Boys and girls not only will practice shooting baskets but also will develop many games around a single goal.

BOUNCE

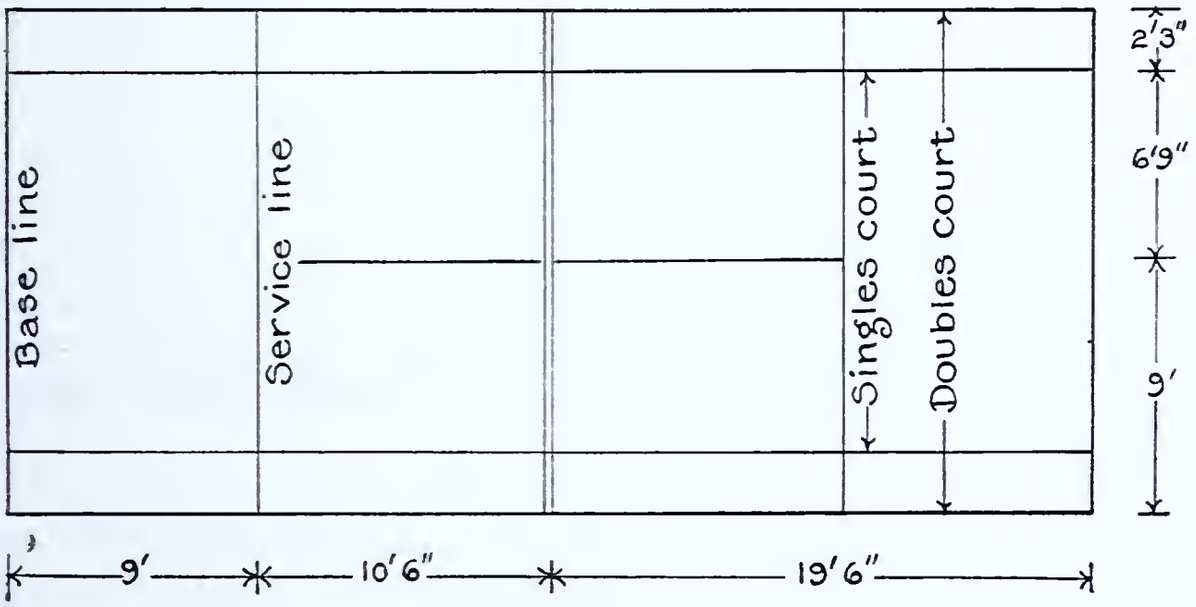
A wastebasket is set on a chair some distance from the wall. A line is drawn on the floor or ground about 6 feet from the chair. The players stand on the line and take turns bouncing a tennis ball against the floor so that it will go into the basket. Each player should have three trials in each turn. He scores a point for every time the ball goes into the basket.

GAMES OF LAWN-TENNIS TYPE

A number of games of the general type of Lawn Tennis not only are satisfactory in themselves but also are excellent preparation for playing regulation tennis. Most of those given in the following sections give practice in the use of a racket and develop various skills. Much of the equipment is less expensive than that for Lawn Tennis and much of it can be made at home.

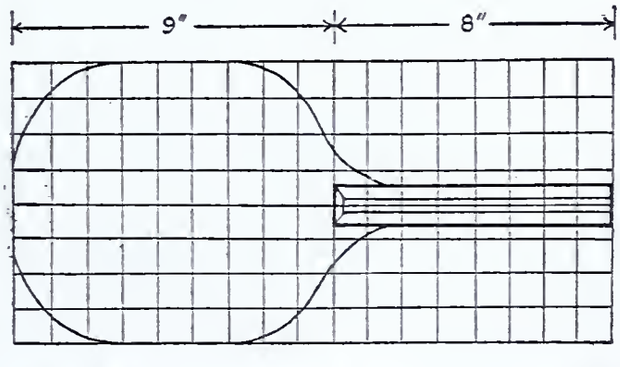
PADDLE TENNIS

This game, which is played by two or four players, requires only a fourth of the space necessary for Lawn Tennis. The court is marked like a tennis court with



all the dimensions halved, as is indicated in the diagram. A still smaller court may be used, but the proportions should be kept. The top of the net should be 2 feet 2 inches above the ground at the middle of the court.

Balls, net, paddles, and posts for the game may be purchased; or lawn-tennis balls and net may be used and paddles made at home. The paddles should be made of 3-ply material 8 inches wide and 17 inches long, of the shape shown in the illustration. Jumping standards will serve as temporary posts to hold the net. Permanent posts should be set 3 feet deep in the ground, 1 foot outside the outer lines of the court.



The rules and scoring are the same as in Lawn Tennis.

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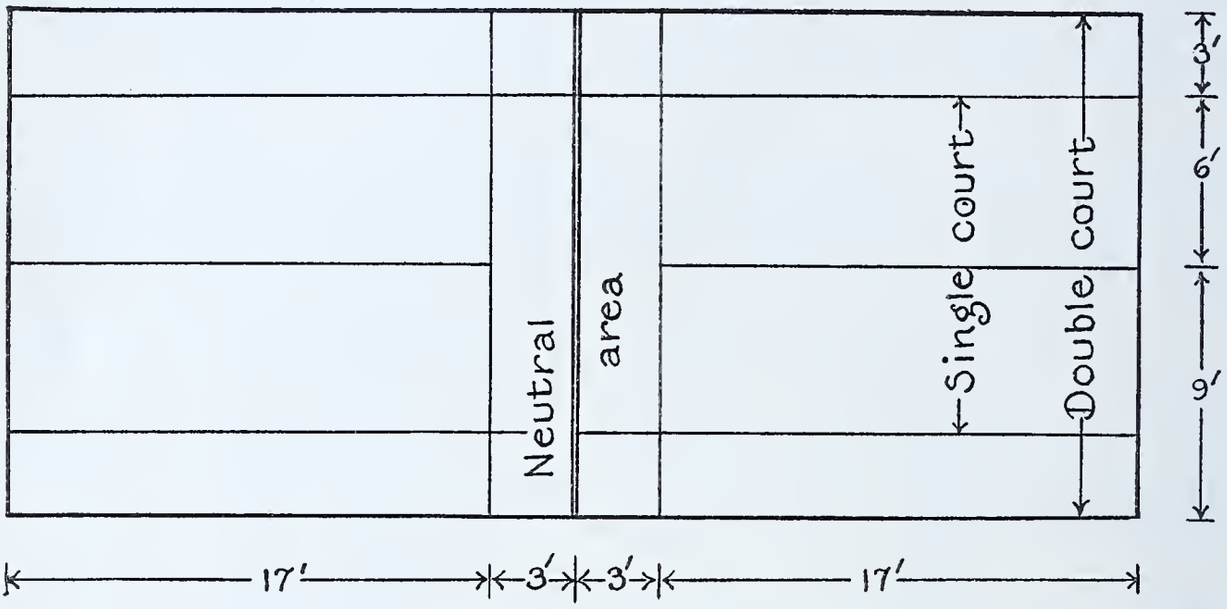
DECK TENNIS

In this game two or four players toss a rope ring back and forth over the net, which should be 4 feet 9 inches above the ground at the middle of the court. A court 18 by 40 feet in size should be laid out as is indicated in the diagram.

Rope rings (also called "grommets") may be purchased, or three may be made from a 4-foot piece of manila rope, as follows: Separate the three strands of the rope, cross one at its middle to make a 5-inch loop, and wind the rest of it back on itself, continuing each left-over part in the direction in which it starts when crossed for the loop. Wind firmly, and fasten with adhesive tape or twine when the ends finally meet. If the original twists are followed, the strands will pass without crossing when they meet, so that a ring looking like the



original rope will be formed. The finished rings may be varnished or shellacked, or they may be painted different colors so that each player's ring can be identified.

The game is played in accordance with lawn-tennis rules, except that the ring must be tossed with an underhand throw, the receiver must catch the ring before it touches the floor, and neither of the players is allowed to enter the neutral area.

TETHER TENNIS

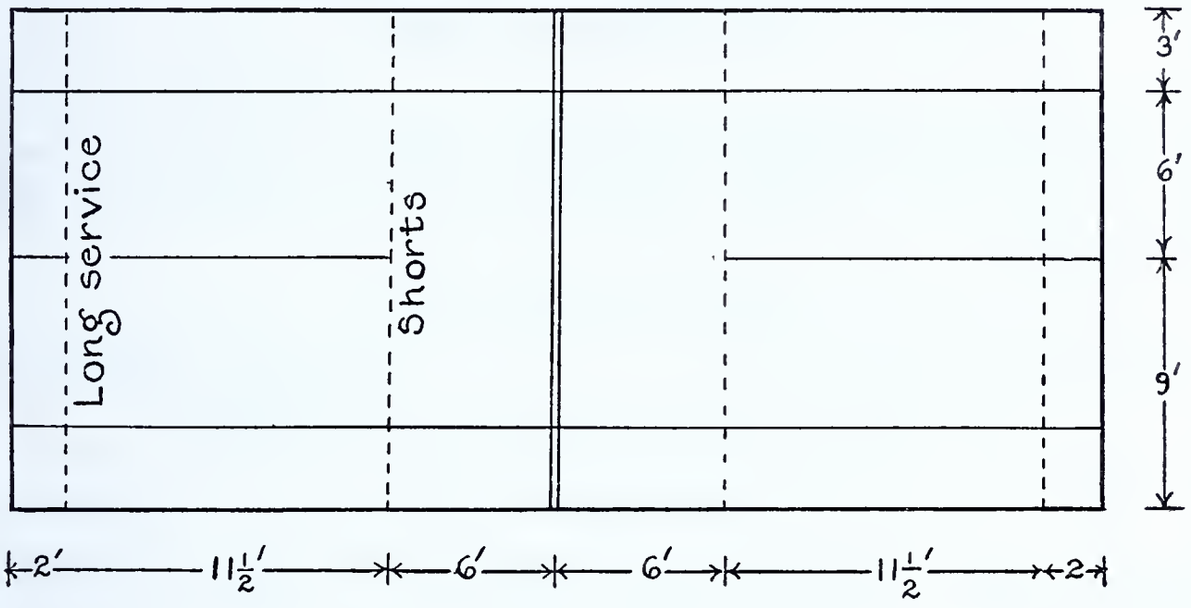
A 13-foot pole should be set 3 feet deep in the ground, or a straight tree may be utilized and a line painted around it 6 feet above the ground. A staple or heavy screw eye is set at the top of the pole, and a heavy linen cord or fishing-rod cord 8 feet long is tied to it. This may be a chained or double-twisted cord. A cover large enough for a tennis ball should be knotted or crocheted from linen cord, and the bottom drawn together with a lacing, so that when the ball is worn out it can be replaced. The ball is to be fastened to the cord so that it will hang 7½ feet from the top of the pole.

On the ground around the pole a circle is drawn 6 feet in diameter, bisected by a straight line about 20 feet long (10 feet on each side of the pole). On an imaginary line crossing this one a serving spot should be marked on each side, 6 feet away from the pole. The game is played with lawn-tennis rackets or with wooden paddles of about the same size as a tennis racket.

Two persons play this game. Each in turn starts from his serving spot, trying to strike the ball in such a way as to wind its cord around the pole above the 6-foot mark before his opponent is able to prevent this and to make it wind in the opposite direction.

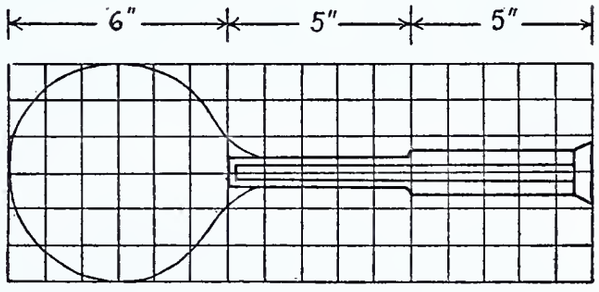
BADMINTON

For this game a court 18 by 19 feet in size should be laid out as indicated in the diagram. Jumping standards may be used as temporary posts to hold the



net. A regulation tennis net may be used, or a clothesline or twine may be wound tightly back and forth between the posts.

Long-handled rackets are used, and a feathered shuttlecock or "bird." A sponge or a ball of yarn or rubber makes a satisfactory substitute for the shuttlecock. The sponge should be trimmed down with scissors until it is about 3 inches in diameter and fairly round. The yarn ball should be about 2 inches in diameter, wound tightly enough to be firm but not hard. The rubber ball should not be more than 1¼ inches in diameter (a jacks ball is excellent) and should be tied in the middle of an 8-inch square of muslin. Substitutes for the regulation racket may be made of 3-ply material with a round head 6 inches in diameter and a 10-inch handle, of the shape shown in the illustration.



The game may be played by two or four players. The first service and each beginning service thereafter starts in the right half of the court and alternates to left and right as long as the serving side continues to score. The server stands in his half court and strikes the "bird" with an underhand stroke, trying to place it in the opposite half court. It is volleyed back and forth as in Lawn Tennis until it lands on the court, goes out of bounds, or strikes the net.

Only the serving players may score. Fifteen or twenty-one points or "aces" constitute a game, and three games make a rubber.

BEAN-BAG GAMES

Bean bags are easily made from canvas or other strong cloth. They may be square, oblong, or round and may vary in size. Six inches square is a convenient dimension. The bag should be filled slightly more than half full of beans.

BEAN-BAG RACE

Bean-bag race is played like ball race except that two bean bags are used instead of two balls. For directions see Ball Race, page 35.

BEAN-BAG SHUFFLE

For this game a few shot may be put with the beans to add weight to the bags. The players slide the bean bags along the floor with the motion used in bowling. The floor chart and the method of scoring are the same as described for Shuffleboard, page 45.

BEAN-BAG BOARD

A board about 2 feet wide and 2½ or 3 feet long should have holes cut in it to represent eyes, nose, and mouth, as is shown in the illustration. The eyes should be about 7 inches long and 5 inches wide, the mouth about 4 inches long and 10 inches wide, and the base of the triangle for the nose about 8 inches long. The board can be placed against a wall or fence or supported by a hinged prop. The players stand at a line 10 to 15 feet from the board. Each player has five bean bags, or five may be used by the entire group playing in turn.

A bag thrown into the mouth counts 5 points; one into the nose, 10 points; one into an eye, 20 points. The player who first scores 100 wins the game; or the player having the highest score after all have finished four turns may be considered the winner.

For a large number of players it is desirable to have more than one board, so that the players may be divided into several groups and the game be made faster.

DUCK ON ROCK

Each player is provided with a bean bag, which is called his duck. A large rock or a post is chosen as the duck rock, and 25 feet from it a line is drawn. A guard is selected by having all the players throw their ducks from this line, the one whose duck falls nearest the rock to become the first guard. He lays his duck on this rock and stands by it. The other players then stand behind the line and take turns in throwing their ducks at the duck on the rock, trying to knock it off. After each throw a player must recover his own duck and run home (back of the line). If he is tagged by the guard while trying to do this, he must change places with the guard. The guard may tag him whenever he is in front of the line, unless he stands with his foot on his own duck where it fell. He may stand thus as long as he wishes, awaiting opportunity to run home; but the moment he lifts his duck from the ground or takes his foot from it, he may be tagged. Furthermore, he is not allowed to lay his duck on the ground again after he has once lifted it to run with it.

The guard must not tag any player unless his own duck is on the rock. If it has been knocked off, he must pick it up and replace it before he may chase anyone. This replacing gives the thrower who knocked it off some time to recover his own duck and run home. As long as the guard's duck stays on the rock, several throwers may have to wait before they can try to recover their ducks.

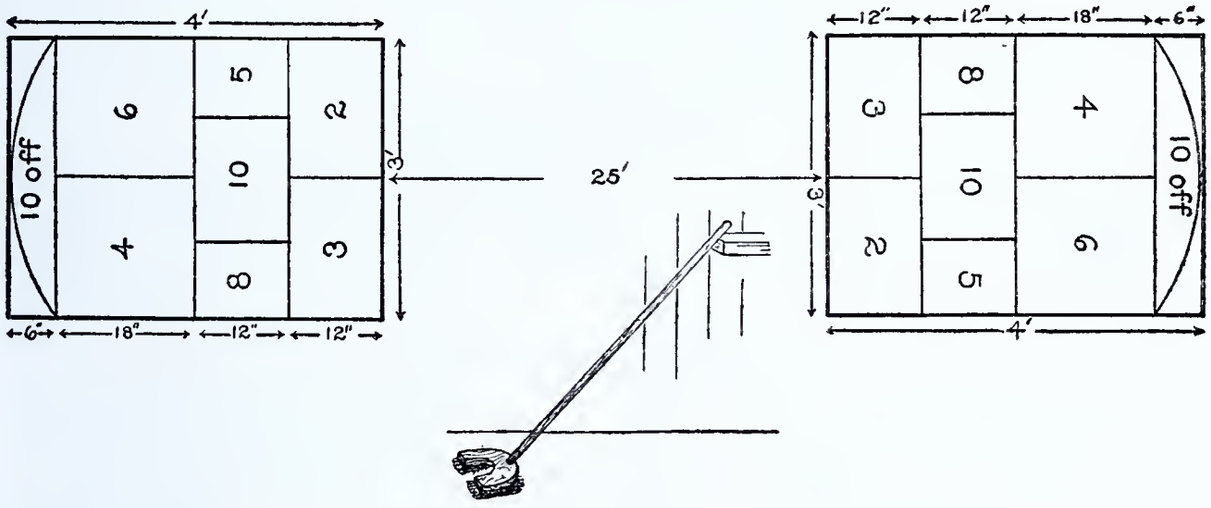
A player tagged by the guard must put his own duck on the rock and become guard. The one who is no longer guard must get his duck from the rock and run for the line as quickly as possible, because he can now be tagged as soon as the new duck is on the rock.

If a duck falls very near the rock without displacing the guard's duck, the guard may challenge its thrower by calling, "Span!" This gives him time to measure with his hand the distance between the rock and that duck. If the distance is shown to be less than a span (the distance from the end of the thumb to the end of the little finger), the thrower must change places with the guard as if he had been tagged.

GAMES WITH OTHER APPARATUS

SHUFFLEBOARD

Shuffleboard is played by two teams of two players each. It can be either a floor game or a table game. For the floor game the diagram may be drawn on a



porch floor or attic floor as is shown in the illustration. Each team has three wooden disks 3 inches in diameter and 1 inch thick. The shovels may be made by attaching old broom handles to pieces of wood cut out to fit the disks.

For the table game the lines may be drawn on a piece of composition board or a table, with the dimensions reduced to about one-fourth of the size for the floor game. The shovel should be about 12 inches long, and checkers or buttons can be used for the disks.

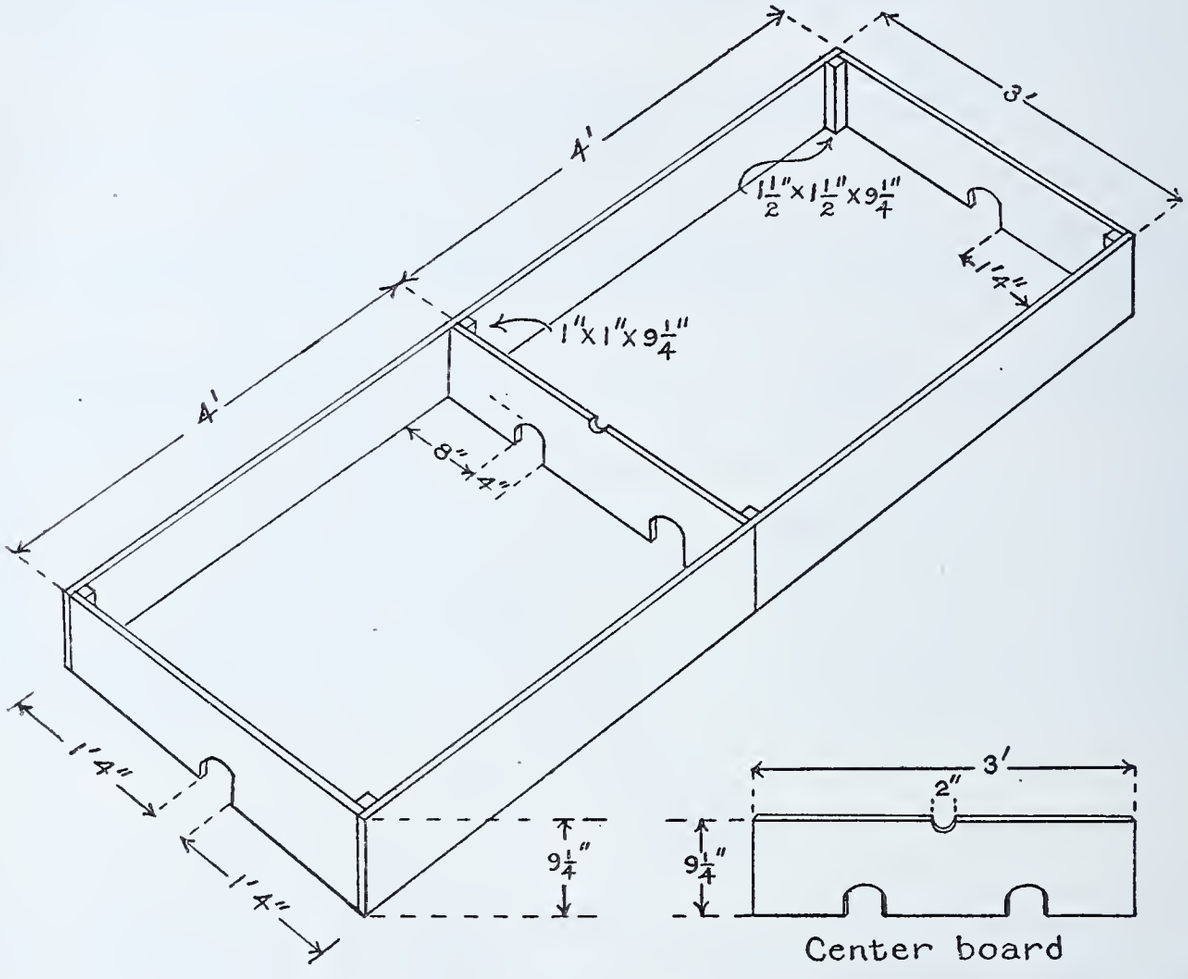
One player from each team stands back of the "10-off" space at each end. The first player shoves one of his disks toward the opposite end, trying to make it stop on a high number on his opponent's side. If the head of his shovel passes the back line of the diagram, the play does not count. A member of the other team takes the next turn, and this continues until each player has played

three times. Each one tries to dislodge his opponent's disks as well as to place his own. If a disk touches the line, it does not count.

At the end of the round each player counts up the total of the numbers on which his disks rest, and the players at the opposite end begin to play.

BOX HOCKEY

This very active game, which may be played indoors or out, requires a space about 15 feet square. A frame or box 3 feet wide and 8 feet long should be made, with a center board set securely across the middle. Lumber about 1 inch thick and about 9 inches wide should be used. The corners of the box should be reinforced by blocks to which the boards can be screwed. An opening about 4 inches wide and 3 inches high should be cut in the middle of each end, and two such openings in the middle board, as is shown in the illustration. In the top of the center board a notch is cut about 2 inches wide and 1 inch deep.



Hockey or shinny sticks are used, and a puck. For the puck a wooden disk 1¾ inches in diameter or an old baseball or small croquet ball may be used.

Two players take part, one standing at each side of the box. The ball is set in position in the notch and the players "knock off" as in hockey; that is, they touch their sticks to the floor or ground, then strike them together three times above the ball. Immediately both strike at the ball, each player trying to push it into his opponent's section of the box, then outside the box through the hole in the end of that section, which is his goal. The player in whose section the ball lands must get it into his opponent's section through one of the openings in the middle board before he can try for the goal. If a ball is knocked outside

the box it is brought back to the place from which it started and put into play from there.

Five points constitute a game. A point is scored each time the ball goes through a goal. It is considered through if it has gone far enough to clear the inside edge of the box.

HORSESHOE PITCHING

The game of Horseshoe Pitching is widely known and very generally enjoyed. The stakes over which the horseshoes are to be pitched should be 8 inches above the ground. The regulation distance apart is 40 feet, but for young players this may be reduced to 30 feet or even less. Two or four players may take part. If there are four, they play in two teams, with team mates standing at opposite stakes. Each player (or each team) has two horseshoes, and they take turns pitching them.

The game consists of 50 points. If a player rings the stake with one of his horseshoes, he scores 3 points. If both of his horseshoes ring it, he scores 6 points. Points are awarded also for putting horseshoes near the stake, the nearest one scoring 1 point. If both the nearest ones belong to one player, he scores 2 points. A combination of one "ringer" and the nearest horseshoe scores 4 points. Only one player scores in a turn; if both make "ringers", each cancels the other. If the horseshoes of opponents are equidistant from the stake, no points are awarded for either of them. First play in the next turn is given to the member of the winning team at the opposite stake.

Horseshoes and stakes made especially for the game may be purchased. A copy of the official rules is usually packed with each pair of such horseshoes.

BARREL-HOOP QUOITS

A quoit game similar to that in which horseshoes are used may be played with barrel hoops. The stakes over which the hoops are to be tossed should be about 2 feet above the ground and 15 feet apart. One point is awarded each time the hoop rings the stake.

PIERCING THE HOOP

A barrel hoop is suspended from the branch of a tree. The players stand on a line about 20 feet away and try to throw a fishing pole or light 10-foot rod through this hoop. Each contestant has five trials, and a point is scored each time the rod goes through the hoop. The throwing line may be put farther back when the players are expert.

BARREL TOSS

The players stand about 20 feet away from a barrel and try to throw stones or wooden blocks into it. Each may have five throws, and a point may be awarded for each stone or block that goes in. The throwing line may be put farther back when the players are expert.

CLOCK GOLF

The game of Clock Golf is played in a circle 15 to 40 feet in diameter, numbered around its circumference like a clock face. A putting hole 4 inches in diameter and 4 inches deep is placed anywhere within this circle. Instead of golf sticks, tree branches that have knots at suitable angles may be used. The

players one after the other putt from each of the figures on the circle. The object is to "hole out" in the smallest number of strokes.

OBSTACLE GOLF

Obstacle-golf courses can be made by the use of tin cans, bent-tin tunnels, mounds, and small trenches. The advantage of this game is that it can be played in a small space.

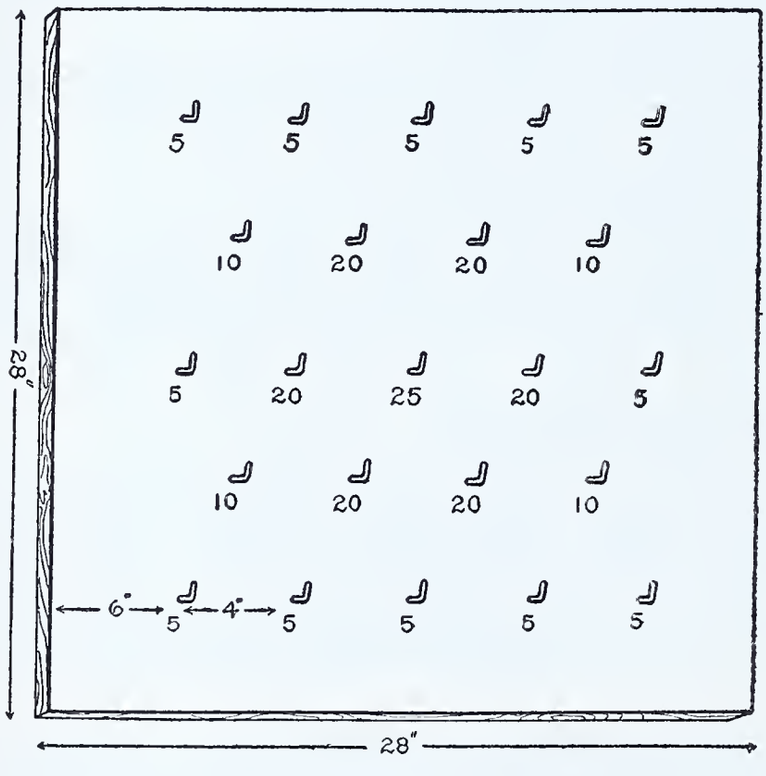
If a large lawn is available, many other kinds of competitive games with golf balls and clubs can be worked out. A series of tin cans about 4 inches in diameter can be sunk to form the putting green. Sand greens which the wind and rain cannot easily carry away can be made by mixing the sand for a thin top layer with oil drained from the crank case of an automobile.

MISS THE BELL

A bell is suspended in a hoop about 8 inches in diameter, and a small ball is given to the players. They take turns tossing the ball, trying to send it through the hoop without causing the bell to ring. One point is scored each time the ball goes through, and three points are scored if the bell does not ring.

JAR-RING TOSS

A board about 28 inches square is prepared by driving 23 nails 3 inches long partly into it at an angle, or by screwing into it little right-angle hooks like those used to hold curtain rods. Each hook is given a value, as is shown in the accompanying illustration. Figures can be cut from a calendar and pasted on. The board may be hung against the wall or set on a table. Its center should be about shoulder high. The players stand 10 feet from the board. Each is given 12 rubber jar rings, which he tries to toss so that they will hang on the nails or hooks having the highest numbers. The players throw three times in a play and rotate four times. It is well to mark the rings with crayon or paint so that each person may identify his own in counting the final score.



CROQUET

The regulation croquet court is 30 by 60 feet, but the game can be adapted to the available space. Either a grass or a dirt court may be used. The game is played by two to eight players. Croquet sets may be secured at reasonable prices in toy and sport shops; a set of rules comes with the equipment. Mallets may be improvised from old stair rails or other lumber, wickets from heavy wire; and old baseballs or other hard balls may be used.

CROQUET-BALL BOWLING

Blocks of wood or tin cans may be set up for tenpins, and croquet balls may be used for bowling. A smooth floor or smooth level piece of ground is needed. One point is scored for every tenpin that falls, and 15 points are scored if all fall at one shot.

MARBLE BOWLING

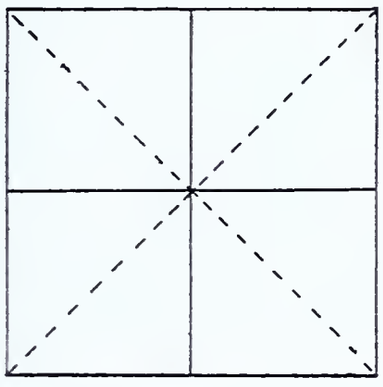
Ten nails about an inch long are arranged like tenpins, a full inch apart, on a table at least 4 feet long. Three marbles are given to each player. In bowling with these the players must have their knuckles on a line 3 feet away from the nearest row of nails. The distance may be made greater or less according to the skill of the players. One point is scored for every nail knocked over, and 15 points are scored if all fall at one shot.

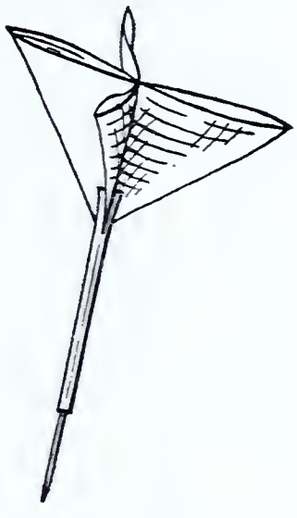
BUTTON SNAP

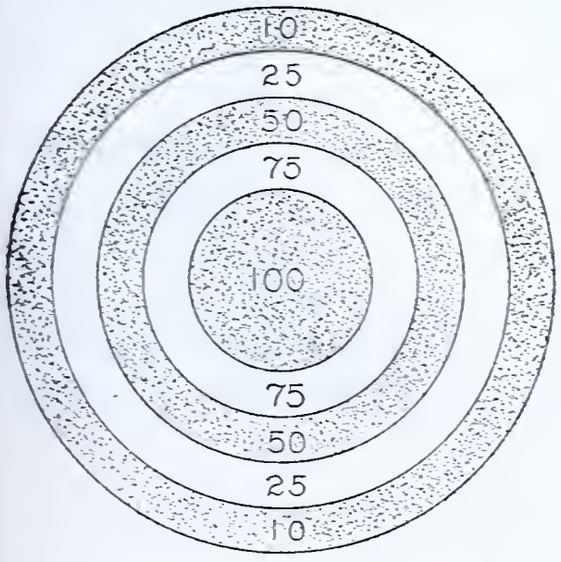
Lanes about a foot wide are marked along the floor, and each player is supplied with two buttons. One he places on the starting line. With the other he snaps the first one down his lane to the goal as soon as the signal is given. Snapping consists in pressing the edge of one button with the other in such a way that the under one flies ahead. If a button leaves its lane it must be put back at the line and start again. Obstacles over which the buttons must go add interest to the game. The player who first drives his button to the goal wins the game.

MATCH DARTS

Three darts are made by cutting the heads from matches, slitting one end so that a piece of folded paper about 2½ inches square can be slipped in, and forcing into the other end the head of a large sewing needle. A target whose outside circle is not more than 15 inches in diameter is drawn on a wall board or piece of heavy cardboard and hung shoulder high on the wall. The players stand about 8 feet away from the target, and each tries to throw the three darts so as to pierce the target as near the bulls-eye as he can. For each dart that sticks firmly in a space the player receives the number of points marked in that space. Nothing is counted for darts touching a line.







The accompanying illustrations show how the darts and the target should be made.

GAMES FOR SMALL SPACES

FOR HOME PLAY and for meetings in small assembly rooms it is essential to have games that do not require much moving around and that can be played satisfactorily in limited space. In the following sections active games of this type are described first, then quiet games, and mystery and table games.

ACTIVE GAMES

Both line and group games are given in the following sections. The line games usually require less space than those of other type. A number of relay races are adaptable to small spaces, such as Bundle Relay, Blackboard Relay, Handful Relay, Necktie Relay, and Peanut Pass. (See p. 30)

HUNTER, FOX, AND GUN

Two lines of players stand on opposite sides of the room facing each other. The head player of each line decides whether the line shall represent hunters, foxes, or guns. Then each runs down his line, whispering to the players what they are to be. They remain at the foot of the lines so that each line may have a new head for the next game. When the leader counts 1, 2, 3, each line walks forward three steps, falls into position, and makes the noise of the object it is representing. For example, if a line is hunters, upon the signal each player stands with hands on hips and says "Oh!" If the line represents guns, the players stand as though shooting a gun and say "Bang!" If the players are foxes they put their thumbs in their ears, wave their fingers at the other line, and cry "Yip, yip, yip!" Points are scored on the following basis: Foxes defeat hunters, hunters defeat guns, guns defeat foxes. For example, if one team has chosen to represent foxes and the opposing team hunters, a point is awarded to the foxes. But if one team represents foxes and the opposing team represents guns, the foxes lose the point. If both teams represent the same thing, neither one scores. Ten points constitute a game, or five points may be enough if there are many ties.

ROCHAMBEAU

Rochambeau is much like the game of Hunter, Fox, and Gun—too much like it to be used in the same program. Two lines of players stand facing each other. A captain stands in front of each with his back to his own line. With his hand behind him he signals the object his line is to represent, choosing rock, scissors, or paper. The symbol for rock is a closed fist. For scissors the forefinger and middle finger are separated and brought together as though cutting. For paper the open hand is extended.

When the signals have been given the leader says, "Ready? Ro-cham-beau!" Upon "Ready" everyone holds his closed fist high in the air. At "Ro-" he brings it a fourth of the way down, at "-cham-" halfway down, and at "-beau" he makes the sign his team has chosen.

The score is awarded on this basis: Paper wraps rock; rock breaks scissors; scissors cut paper. In this game the captains do not change.

ELECTRIC SHOCK

The players in each team stand side by side with hands joined, one team facing another. When the whistle blows, the first player presses the hand of the second, the second then presses that of the third, and so on down the line. As soon as the last player in a team has been reached, he holds his hand over his head. This also may be played by passing a light pat on the shoulder down the line.

ALPHABET RACE

The players are divided into two teams, or more teams if more than 52 persons are to play. Each player is given a large card bearing a letter of the alphabet. When the leader announces a word the players holding the letters in that word hurry to the base line that has been marked about 10 feet away, those of each team trying to arrange themselves in proper order before their opponents can do so. A double letter is expressed by shaking the card from side to side. The leader should have ready a list of words that do not use the same letter more than once except when it is doubled. The sets of cards must of course be in duplicate.

The following words, containing the letters A, B, C, D, E, F, are suitable for use with teams containing six players each:

Cab	Ace	Bee	Ebb	Fee
Bed	Dab	Cad	Bad	Deaf
Add	Beef	Bead	Cafe	Faced
Fade	Abed	Face	Feed	Abe

For teams of nine players the following words are suitable, with sets of cards bearing the letters A, B, C, D, E, F, G, H, I:

Fig	Cage	Head	Chief	Chafed
Die	Gibe	Deaf	Abide	Fagged
Beg	Dice	Each	Beach	Caddie
Dig	Hide	Aged	Faced	Chide

For teams of 12 players these words may be used, with cards bearing the letters A to L:

Acid	Baked	Glide	Bleach	Failed
Hike	Filed	Fleck	Jacked	Jiggle
Clad	Black	Blade	Fickle	Gabble
Cake	Child	Lack	Jailed	Fiddle

For teams of 15 players the following words may be used, with sets of cards bearing the letters A to O:

Bold	Cabin	Nailed	Jammed	Holding
Mail	Dance	Nimble	Flinch	Lambkin
Bean	Clock	Moaned	Killed	Loading
Gone	Blame	Famine	Docile	Gladden

For the following words the sets of cards must include all the letters of the alphabet:

Foxy	Family	Horizon	Children	Education
Zebra	Urgent	Quickly	Doxology	Quavering
Juicy	Social	Womanly	Lockstep	Shocked
Puzzle	Weaver	Nervous	Scrapped	Paintbrush

ALPHABET SCRAMBLE

The players stand in relay formation. A complete set of alphabet cards is laid on a chair about 10 feet away from each team. A base line is drawn about the same distance back of the row of chairs. When the leader announces a word the first few players in each team—as many as there are letters in the word—hurry forward to the chairs, select the needed letters, carry them on to the base line, and stand there holding them up, arranging themselves in the proper order as rapidly as possible. The team finishing its word first is the winner. Then these players go back promptly to their own lines, taking their places at the rear so that the next players may take the next word announced.

FAN RACE

A base line is drawn about 30 feet from two goal posts—which can be two books or other objects laid on the floor 2 or 3 feet apart. The players stand back of this base line. A piece of tissue paper 4 inches square and a fan are handed to the first person in each team or group. When the whistle blows, each first player lays his paper on the base line and fans it along the floor, trying to drive it between the goal posts and then back to the base line. He may fan an opponent's paper out of the way. As soon as he has driven his paper between the posts and back, he hands the fan to the next player of his group or team, who then takes his turn. So the game continues, and the side whose last player first drives his tissue paper between the goal posts and back is the winner. Not more than four players should be on a team, if this is played as a team game or a relay race. Frequently it is more successful as an individual race, as the period of waiting is shortest in this way.

HOT HANDKERCHIEF

All the players except one sit in a circle with chairs close together. An open handkerchief is passed from player to player. The odd player stands in the center and tries to get possession of the handkerchief. If he gets hold of it or touches it, the seated player responsible for this must go to the center as "It."

SLIDE RIGHT

All the players except one are seated in a close circle which contains one extra chair. The extra player, who is "It", takes his place in the center, then he tries to seat himself in the vacant chair that is continually being taken by the person next to it. He calls "Slide right" or "Slide left" and thus controls the direction of the group's motion. When he calls "Slide right", the person who finds that the chair on his right is vacant must slide into it. As soon as "Slide left" is called, each player is responsible for the chair on his left. When "It" gets a chair, the person who should have taken this chair must go into the center as "It."

AIR, WATER, FIRE

All the players except one sit in a circle. The extra player stands inside the circle and throws a small ball or knotted handkerchief at some one and at the same time calls "Air", "Water", or "Fire", then quickly counts to 10. The player at whom this was thrown must mention an animal living in the element named; or, if "Fire" is called, he must remain silent. If he fails to answer correctly before 10 is counted, or if he mentions an animal that another player has already named, he must change places with the thrower.

QUIET GAMES

Quiet games help to fill in the empty minutes at picnics, meetings, and other gatherings when a small group is standing about. They are especially useful in camp during the middle of the day. Often also the family will enjoy playing them in the evening. (Other games for quiet play will be found in such books as Indoor and Community Games and Games and Game Leadership listed on pp. 98, 99.)

THOUGHT CHAIN

The leader or a player says a word, such as "cavern." Each player in the group writes this down and then writes the words it suggests to him until the signal is given to stop. Each reads aloud his own list.

RIGHT AND LEFT SPELLING

The players stand in line as for a spelling match, or they may be seated and spell around the circle. Those who miss drop out. The leader announces that the letters A and T must not be said aloud but that A is to be indicated by raising the right hand and T by raising the left. For example, the word "cat" would be spelled thus: C pronounced, right hand raised, left hand raised. In giving out the words for spelling the leader selects those containing as many A's and T's as possible (as "art, fat, tat, that, tart, battle, trait, attic, matter, state, plantation, Tampa, Atlanta"). With a group of players who have become expert a more complicated system may be used, as follows: A, raise right hand; E, raise left hand; I, touch the eye; U, point to leader; R, whistle; S, shake the head.

GHOSTS

The object of the game of Ghosts is to add a letter to the word that is being spelled but to avoid finishing the word. Anyone who finishes a word becomes a third of a ghost, and when he is three-thirds he must drop out. The first player says any letter of the alphabet. The second adds another letter that can be used in spelling some word but that will not finish a word. Thus if the first player said B and the second—thinking of "best"—adds E, he becomes a third of a ghost because "be" is a word of itself. When a word is finished the next player starts another. At any time a player may challenge another concerning the word he is spelling. If the player who is challenged is not spelling a word that he has actually in mind, he becomes a third of a ghost. If he can cite a word, the player who challenged him becomes a third of a ghost.

GOSSIP

The players sit in a circle, and the leader whispers a brief sentence to his neighbor on the right, who passes it on to the right-hand neighbor until it has gone around the circle to the leader again. The leader then says it aloud and gives the original sentence.

This game also may be used as a relay race for a large group. The sentence is whispered to the leader of each team, and each leader whispers it to the next person in line, who passes it to the next. So it goes on to the last players, who run to their leaders and tell what they heard. The team finishing first wins, but the final messages are usually more entertaining than the competition among the teams.

WHAT AM I?

A player leaves the room, and the group decides what animal he shall represent. The player is recalled and tries to discover what he represents by asking questions about himself that may be answered by "Yes" or "No." For instance, he may ask, "Do I pull wagons?" "Do I eat grass?" "Do I have long, floppy ears?" When he has identified himself, the person whose answer helped him make the discovery leaves the group next.

DUMB CRAMBO

The players divide into two groups. One group goes out of the room, and the other chooses some verb. The outside group is told a word that rhymes with the chosen verb. These players consult together and decide on the verb they think was chosen. Then they return to the room and, without speaking, act the word. If they have guessed right, the players of the inside group clap hands, but if the action is wrong they merely shake their heads. The acting group goes out of the room again and decides on another word that rhymes with the one given. This group continues to return and act verbs until it has guessed the right one. For example, the verb "eat" may be chosen, and the outside group is told that the word rhymes with "heat." Deciding that perhaps the chosen word is "beat", the group pantomimes this. As it is found to be incorrect, "meet" is tried, but again without success. At last "eat" is tried and this is rewarded with handclapping. For repetition of the game the groups change places.

HOW, WHEN, AND WHERE?

A player leaves the room while the group select a noun; for example, "trip." The player returns and asks each person the three questions, "How do you like it?" "When do you like it?" and "Where do you like it?" The answers might be, "Long drawn out", to the first; "In the fall", to the second; "In the hills", to the third. The player whose answer reveals the chosen word is the next to leave the room.

If the members of the group are old enough to enjoy it, words having the same sound but different meanings (as "bear", "bare") may be used.

PROVERBS

A player leaves the room while the group select a proverb. When he returns he asks any questions he pleases. In their replies the players must use at least one word of the proverb. The player who asks the questions tries to select the significant word in each answer until he can guess the proverb chosen. The person who gave the first clue to the proverb is the next to leave the room.

SHOPPING

A player who is the shopper walks around, stops before one of the group, and says, "I'm going to Denver. What can I buy?" He then counts to 10. Before he finishes counting, the player before whom he is standing must name three objects that begin with "D" (as "dishes", "dogs", "doughnuts"). If he fails, he must take the place of the shopper. Any city may be named. The things to be bought must always begin with that city's initial.

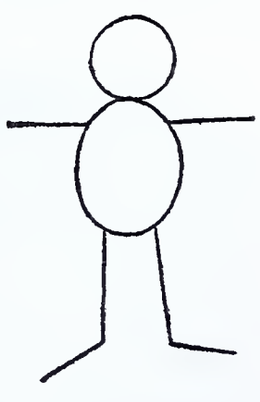
SNIP

A player points at one of the group, then pronounces and spells a word, as "Dog, D O G." Then he immediately counts to 12 and says "Snip!" Before he reaches 12 the person to whom he points must name three objects, the first beginning with D, the second with O, and the third with G. If he does not finish in time, he must become "It."

Words of more than three letters can be used after a little practice in the game.

VANISHING

For each letter in a proverb the leader makes a cross on the blackboard or on the ground. "A stitch in time saves nine" would look like this: X XXXXXX XX XXXX XXXXX XXXX. Each player draws in front of himself a little outline figure of a man like the accompanying illustration. The first player then says any letter of the alphabet. If he has chosen I, the leader writes this letter under the third X in the second word of the example given, under the first X in the third word, and under the second in the fourth and sixth words. That player is safe for this round. The second player then announces a letter. If he happens to choose one that does not appear in the proverb, the leader tells him to erase the head of his man. If when his turn comes again he is so unfortunate as to select another letter that cannot be used, he must erase the body.



The third and fourth losses remove the man's legs, the fifth and sixth remove his arms. The player who first guesses what the proverb is wins 5 points and also the privilege of selecting and writing the next proverb. The game continues and the outline figures diminish until one is completely erased. Ten points are then charged against the loser, and each player draws a new man for the next proverb. This game should not be played by a group of more than five or six persons.

THIS IS MY NOSE

The leader or the person who is "It" stands before a player, points to some part of his body, and calls it by the name of some other part. The player addressed must point to the part of his own body mentioned by the leader, but he must call it the part to which the leader pointed. For instance, the leader may say, pointing to his foot, "This is my head." He then counts 10. If the player to whom he is speaking does not point to his head and say, "This is my foot," before 10 is counted, he becomes "It."

WHITE MEN AND INDIANS

Six objects, each three of which are alike, as three small sticks and three pebbles, are placed in a row on one side of a line. The sticks are called Indians, the stones white men. The object of the game is to transfer these six to the opposite side of the line, which represents a river. Any two may go across at a time, but one must come back to bring the canoe to the others, and there must never be more Indians than white men left together. The solution is as follows: Two Indians go over; one comes back. Then one white man and one Indian go over and one Indian comes back. Two white men go over; one Indian comes back. Two Indians go over; one Indian comes back. Two Indians go over.

RHYMED ANSWERS

Pencils and papers are given to the players. Each player writes a question of any kind at the top of his paper and folds it over, then passes the paper to his neighbor on the right. This player writes any word below the fold and passes the paper to his neighbor on the right. All the players then open the papers, and each must write a brief poem answering the question and using the word he finds on the paper he holds.

TEAKETTLE

A player leaves the room. The remaining group decides on some homonym; that is, a word that sounds like some other word or words but differs in meaning, such as rain (reign, rein). When the player who was out comes in, each person in the group uses "teakettle" in a sentence in place of the selected word. One may say "I grabbed the teakettle" [[rein]]; another "Did you go through the teakettle?" [[rain]]; another, "His was a very short teakettle" [[reign]]. The player whose sentence reveals any one of these words so that it is guessed must leave the room for the next game. Other examples of such words are raise, rays, raze; pole, poll; tail, tale, tael; bare, bear; rose, rows.

MY FATHER'S A MERCHANT

In this game the players try to guess what it is that makes the statements true or false. The leader begins by turning to his right-hand neighbor and saying, "My father's a merchant." The neighbor inquires, "What does he sell?" The leader may reply, "Woolen goods." He must be careful to be touching something woolen as he speaks. The person addressed then repeats these statements to his next neighbor. If he has noticed the leader's procedure he also will touch whatever he says his father sells. If he has failed to observe it—and probably he will—the leader may laughingly say, "Oh, no, he doesn't," or "That isn't true."

As the players in turn make their statements, the leader remarks whether they are right or not until the group have guessed what the trick is.

IMAGINARY I SPY

A player thinks of an object in some special location; for instance, the ball on the school flagpole. The others in the group try to find it by asking questions that may be answered by "Yes" or "No."

Sometimes it is better to have two children agree on the same object and answer the questions together.

THE MOON IS ROUND

The players sit in a circle. The leader stoops and with his left hand outlines a face on the ground, saying, "The moon is round, it has two eyes, a nose, and a mouth." The others must stoop and do likewise. If they do not use their left hands they have failed to do it properly because their imitation of the leader was not exact. Clearing the throat before starting, putting one hand on the hip, standing with a knee bent, and outlining one's own face with the left hand are variations the leader may use.

TWO LITTLE BLACKBIRDS

The leader fastens a tiny piece of gummed paper on the nail of each of his middle fingers. He extends these fingers on his knee and recites the following, accompanying the words with the gestures indicated:

Two little blackbirds sitting on a hill,
One named Jack [[*lifting right finger*]],
One named Jill [[*lifting left finger*]].
Fly away, Jack [[*quickly throw right hand to shoulder, bringing it down with the index instead of middle finger extended*]],
Fly away, Jill [[*does same with left hand*]];
Come back, Jack [[*repeats with right hand but extends middle instead of index finger*]],
Come back, Jill [[*same with left hand*]].

MYSTERY GAMES

Mystery games usually depend upon two players, the leader and a partner who knows the secret. If the game is explained after it has been played for a

while, it is of no more use in that group. If, on the other hand, a player is tested when he thinks he understands the secret and is pledged to secrecy if he has discovered it, these games may be used over and over again.

TWO-PART CITIES

Two players agree that the second city named after a city with a two-part name, such as Los Angeles or Baton Rouge, will be the city chosen by the group. One of these players leaves the room and the group selects a city; for example, "Baltimore." Then the player returns. His partner says, "Is it Boston?" The answer is "No." "Is it Sioux City?" "No." "Is it Philadelphia?" "No." "Is it Baltimore?" "Yes," for that was named second after Sioux City, the two-part city.

THUMB CHOICE

A player goes out of the room and the group selects one of three objects that were placed on the floor. When he returns he may pretend to make the right choice among these objects by studying them profoundly, making passes over them, or otherwise distracting the players' attention. In reality he has been observing his partner, who has indicated the position of the object chosen by crossing his right thumb over his left thumb to indicate the first one, crossing his left thumb over the right one to indicate the third, and placing his thumbs side by side to indicate the center object.

MIND READING

Pencils and slips of paper are distributed. The player who proposes to be mind reader asks that each member of the group write a word and fold the paper in some definite way so that all are alike. A partner who is not known to the group collects them, taking care to pass in his own paper at the bottom of the pile. The mind reader presses the top paper to his forehead and says a word as though he has read it mentally. The partner promptly claims it as his own. The mind reader then unfolds the top paper as though for verification but really to discover the word to give next. Picking up the second paper he presses it to his forehead, says the word that was written on the first paper, and looks about for its claimant. Thus the reading proceeds until all the papers have been read.

TEMPLE READING

A player leaves the room while the group selects a number. When he returns he lays his hands over the temples of each of the players, stopping at each as if to meditate. When he does this with his partner, the partner secretly tells him the number selected by closing his teeth and relaxing, thus making the muscles in his temples move a certain number of times. He must be careful not to move his mouth and cheeks, because his method of conveying the information might then be observed.

TOUCH READING

A player announces that if the group will follow a certain procedure he can read names, with addresses and telephone numbers, by touching the outside of the telephone directory. He requests that some member of the group write down any number of two to four digits, add two zeros to it, subtract the original number, and state the result. Next he asks that the telephone directory be brought. He lays his hand on it a moment and pretends to meditate. Then he recites slowly a name, address, and telephone number, saying these will be found on the page indicated by that total. If the total is 18, he directs, "Look in the eighth line of the first column." If the total is 27, he says, "Look on page 27, second column, seventh line." If the total is 36 he says, "Look on page 36, third column, sixth line."

The game is based on the fact that when any number is subtracted from itself multiplied by 100 the remainder will be a figure whose digits total to 9 or a multiple of 9. Therefore the player needs to memorize beforehand only three names with addresses and numbers—one on page 18 of the directory, one on page 27, and one on page 36, in the lines and columns indicated by the digits of these three numbers.

MAGIC WRITING

The player who claims to be a magician leaves the room, and the group chooses any word. The magician is called in, and his partner goes through the pretense of writing on the floor with a cane or stick. The scratches and flourishes he makes are of no interest to the magician, who in fact is listening to the taps his partner makes in connection with his "writing." By these the partner is spelling the chosen word. One tap means A, two taps mean E, three mean I, four mean O, and five mean U. He indicates the consonants by using them in their proper order for the initial words of short sentences. For example, he may spell the word CAT in this way: He says, "Can you read this?" while he moves the stick around; next he gives one tap for the letter A; then he says, "This isn't easy," to indicate the letter T.

FOUR CHOICE

A player offers to guess which of four objects placed in a row has been chosen by the group. He leaves the room or hides his eyes while the group selects one of the objects. Then his partner asks him questions which are so worded as to indicate the right answer. The number of letters in the first word of the question tells the position of the chosen object, a word of four letters meaning the fourth object, one of three meaning the third, and so on. For example, the partner may indicate the first object by saying, "I now ask you to make a choice." To indicate the second he says, "Is it this one?" For the third he says, "How about that?" For the fourth he says, "Will you choose this?" If the partner is pointing at an object not indicated by his question, the player will say that is not the one chosen. Of course the questions should not be stereotyped but should be varied continually.

THIS AND THAT

A player and his partner select four objects, two situated above the others, or they place four objects at the corners of a square. Secretly they agree to name these objects as follows:

This. This one.

That. That one.

The player then leaves the room or hides his eyes, stating that he will guess which one of the objects the group has chosen. When the choice has been made the partner begins to ask questions. He indicates the right object by using its right name when he points to it. For example, he may point to the upper left object and say, "Is it that?" The player immediately answers, "No," because the right name is "This." His partner next asks, "Is it this one?" pointing to the upper right object. The player replies, "Yes," because his partner named the object by its right name as he pointed to it.

This game may be made more baffling if the player and his partner agree that after a certain number of questions or repetitions of the game the names of the objects shall be reversed. Still later the chosen object can be indicated by use of a wrong name instead of its right one.

NUMBER CHOICE

About 10 books or other objects in a row are used. A player and his partner number them from left to right, in their minds only. The player goes away while the group selects one of the objects. When he returns he must notice carefully how many questions his partner asks. When the number of questions asked corresponds to the place in line of the object to which he points, he is indicating the one chosen. For example, if he immediately points to any except the first and asks whether it is the right one, the answer should be "No." If he points to the fifth one next and inquires whether that is the right one, the answer again should be "No." If the third question concerns the third object, however, the player knows it is the one selected. This game requires considerable concentration on the part of the player and his partner, as they must keep in mind both the number of questions asked and the position of the books or other objects.

NOPE

Several objects are placed in a row, and a player goes away while the group selects one of them. When he returns his partner points to one that was not selected, asking "Is it this?" The player replies, "Nope." His partner continues to point to the wrong objects until the reply is "No" instead of "Nope." This is a signal that the right object should now be pointed out. Accordingly the partner points to it, asking some question as before, and the player declares it to be the right one. In repetition of this game a variation may be made by reversing the use of "Nope" and "No" so as to baffle any players who may think they have guessed the system.

LEGS AND NO LEGS

A player leaves the room and the group selects any object whatever. When he returns his partner asks questions naming various objects until finally he names the one the group has chosen. He indicates which one this is by the type of object he names. If the object selected by the group has legs, the partner will mention in his first question an object that has legs, then none that has legs until he names the object chosen. If the group decided on something that has no legs the partner will mention first something that has no legs, then only objects that have legs until he names the object the group has chosen.

WATCH TAPPING

A player states that by referring to a watch or clock he can calculate any number not higher than 12 which the group may select. The face of a watch may be used for this game, or a clock face may be drawn on the ground or on a blackboard. The player leaves the room or hides his eyes while the group chooses the number. Then he tells the group to count his taps, starting with the next number after the one selected, and to stop him at 20 as he will then be pointing at the number which was their selection. He begins tapping slowly on the watch or clock face, apparently testing various numbers but really tapping at random until he has tapped seven times. For the eighth count he points to 12 and goes slowly back around the clock. When he is stopped at the count of 20, he of course will be pointing at the number the group chose.

This may be made more difficult for repeated trials by varying the number combinations.

TABLE GAMES

Games that are played at a table make a suitable program for a party, and they also will be found popular with small groups in the home.

For a party the paper and pencils, matches, and other equipment needed should be placed on each table beforehand, together with a copy of the direction card and a copy of the answer card turned face down and labeled, "Solution! Do not turn me!" [2]

As the guests arrive, each is given a tally card bearing a letter and a number. These should have been prepared in sets of four, the first set having two marked A–1 and two marked A–2, the next set having two marked B–1 and two marked B–2, and so on. When the majority of the guests have arrived they are asked to find their partners and go to the tables indicated by the letters on their tally cards. Each table should have a card on it showing its letter. Four players should play at a table.

The hostess should have a whistle or small bell. When all the guests are seated she explains that when the bell rings everyone is to play the game that is on his table. One or two assistants who thoroughly understand the games should be at hand, ready to help in case there are questions. The game is to be played until the bell rings the second time, when scores are to be counted and entered on the tally cards. At the next signal the couples who have even numbers

[2] Directions for preparing and using table games that require boards, counters, and other special equipment will be found in such books as Handy II and Home-made Games listed on p. 99.

move to the tables with the next lower letter—from table A to table B, for instance, except that the couple at the lowest table goes to table A. The couples with odd numbers move to the next higher table, except that the players at table A go to the table with the lowest number. Thus each couple plays with every other, and everyone has a chance at every game.

The hostess should allow about 7 minutes for a game and about 2 minutes for counting the score; eight tables thus require about an hour and a half to play.

WORDS AND THINGS

Any word of about six letters is announced or chosen, and each player makes himself a chart by printing the letters of this word in a column down the left side of a sheet of paper, then up the right side in reverse order. For a party program the charts should be prepared in advance.

If the word "parted" is used, for example, the chart will look like this:

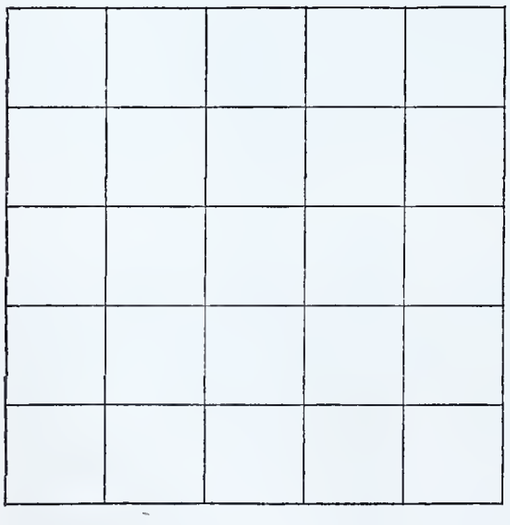
P	D
A	E
R	T
T	R
E	A
D	P

The object of the game is to fill the space in the lines between these letters. The first line requires a word that starts with P and ends with D, as "procrastinated", or "precipitated." The second line requires a word that starts with A and ends with E, as "acquaintance" or "accelerative", and so on. The players should use the longest words they can think of, because the length affects the score.

The person who has been able to fill in the greatest number of letters forming words with the proper beginning and ending is the winner. One point is scored for every letter of the words added.

STOCK EXCHANGE

Each player is told to draw himself a chart like that illustrated. For use in a party program the charts should be prepared in advance. The players take turns choosing a letter of the alphabet. As each calls his selection, everyone writes that letter in any one of the squares in his chart. The game continues until 25 letters have been selected. A player may choose a letter that has been given before if he wishes to do so. The object of the game is to put the letters into the places in such way that they will spell words in both vertical and horizontal rows. A letter may not be changed to another place when it has once been written down. Consequently it will seldom happen that all the letter combinations will form words.



A 5-letter word scores 5 points; a 4-letter word, 3 points; a 3-letter word, 1 point. Proper names and words of less than three letters are not counted, nor

words made by extracting several letters from a longer word (as "ear" and "ears" from "hears"). Words may be counted in both horizontal and vertical rows.

ADVERTISEMENTS

Trade marks cut from advertisements are pasted on cards of convenient size. The cards should be numbered and 15 cards put in each set. The players are given paper and pencils and told to write down the number of each card and the name of the article advertised by the trade mark on it. One point is scored for every correct answer and 10 points extra if all are correct.

WHIRR

The players are given paper and pencils and are directed to write all the words they can think of that begin with the letter W and end with the letter R. One point is scored for every two words listed.

HEARTS

Six cubes are prepared by marking on their sides the letters H, E, A, R, T, S. Small blocks such as are sold in toy stores may be used, the letters being painted or carved on the sides. The players take turns in rolling all the cubes at one throw. Each player counts his own throw only and is awarded a point for each word that can be made from the letters that come up. No letter may be used more than once but it is not necessary to use all the letters each time. For example, if H, A, A, S, E, T, come up, 2 points can be scored because the words "as" and "tea" can be made from them. Ten points are scored if "hearts" can be spelled.

The following method of scoring is also satisfactory: H scores 1 point, HE, 2 points; HEA, 3 points; HEAR, 4 points; HEARTS, 10 points.

SPELL OUT

Four cubes are prepared by putting the first six letters of the alphabet on one, the next six on another, the next six on the third, and the remaining letters (crowding in X and Z) on the fourth. The players are told to prepare charts for themselves by printing a certain long word at the top of the paper

C	A	L	I	F	O	R	N	I	A

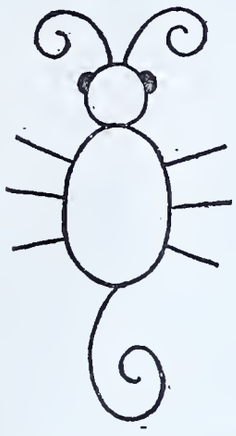
in capital letters far apart, drawing a line across under it, and separating the letters by vertical lines, as in the illustration. For a party the charts should be prepared in advance and placed with the cubes on each table. Any long word may be chosen, but all the players use the same word at the same time.

The first player rolls the cubes with one throw and writes in the proper spaces on his chart the letters turned up which are in that word. Then the second player takes his turn, and so on. Each player fills in his chart on his own throws only.

The first person who is able to fill all the spaces in his chart wins 25 points. The others score a point for each space filled. New charts may be made with new words and the game repeated. "Congratulations," "Independence", and "Constantinople" are good words if there is plenty of time; if the time is limited a shorter word should be used.

HUMBUG

The letters B, H, E, F, L, T are put on the sides of a cube, and a figure like that in the illustration is shown to the players. Each player has a paper on which to draw his own "Humbug" in accordance with the letters that come up. As soon as B comes up he draws the body; for H he adds the head, for E an eye, for F a feeler, for L a leg, and for T the tail. The drawing cannot be started until the letter B has come up. Thereafter the parts may be added in any order except that neither E nor F can be used until there is a head. The players take turns rolling the cube, and each may continue to roll five times if letters turn up that he can use.



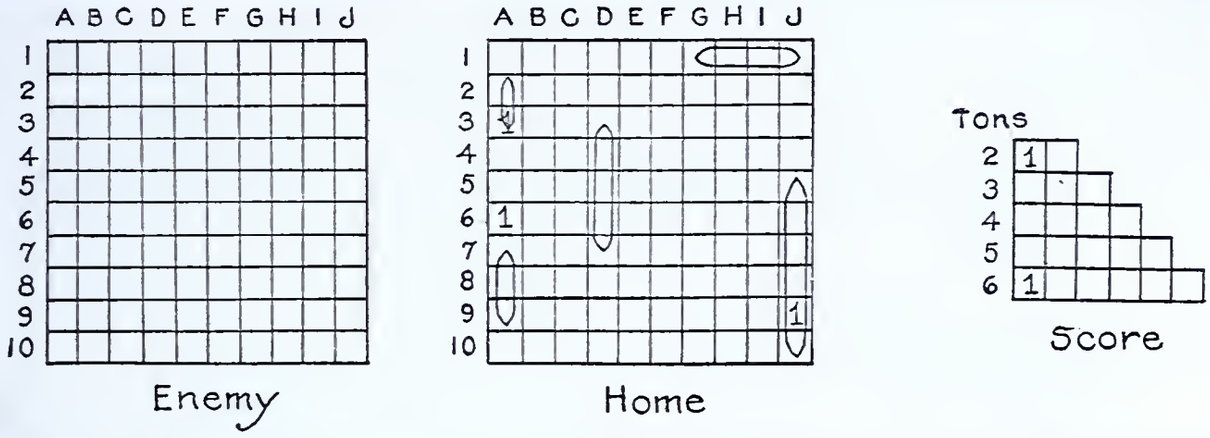
Ten points are scored for each complete figure consisting of head, body, two eyes, two feelers, six legs, and a tail. Nothing is scored for unfinished drawings.

SHIPS

This game is played by two persons. Each draws on a large sheet of paper a chart for the enemy port, a chart for his home port, and a score chart. Numbers are put at the side and letters at the top as indicated in the diagrams. Each player then draws in his home port a 2-ton, a 3-ton, a 4-ton, a 5-ton, and a 6-ton ship, indicating the weight of each of the 5 by including in it the proper number of squares, horizontally or vertically. (In the illustration these ships are indicated as a player might place them.) Neither player is allowed to see the location of his opponent's ships.

The object of the game is to sink the enemy's fleet. Each player in turn fires three successive "bombs" at the squares he thinks a ship may cover. A shot is fired by naming the letter and number that identify a square. For example, the first player may say, "A–3." Then both players write 1 (for first shot) in the third square of the first column at the left, the attacker putting it in his enemy chart, the other putting it in his home-port chart. The one whose ship has been hit does not give any hint of it, as this would furnish a clue to the location of one of his ships. The first player's next shot may be "A–6," which fails to strike a ship. His third may be "J–9," which lands a bomb successfully. When these three shots have been recorded on both charts, the first player asks, "Did I hit any ships?" The other admits, "You hit my 2-ton ship and my 6-ton ship." The first player writes 1 in his score chart in the first block opposite 2 and in the first block opposite 6; although his opponent has not told in which

square the bombs struck, a hint as to the ships' location has been gained, so that when the first player's turn comes again he can try to place his next series of shots in such a way as to strike those ships once more. Now the other player



fires his three bombs, which are recorded by the figure 1 under the same procedure. The next trio of shots by each player is recorded by the figure 2, the next by the figure 3, and so on.

The game is won by the player who first succeeds in sinking all his opponent's ships, a ship being considered sunk when each square it covers has been struck by a bomb.

PROFESSIONS

The players are given pencils and cards containing a list of professions and names, the names being opposite the wrong professions, as in the following example:

1. Violinist	1. Auguste Rodin.
2. Actress	2. Benjamin Franklin.
3. Explorer	3. Eugene Ysaye.
4. Poet	4. John S. Sargent.
5. Inventor	5. Robert E. Peary.
6. Scientist	6. Charles W. Eliot.
7. Artist	7. Joseph Pulitzer.
8. Ambassador	8. Enrico Caruso.
9. Sculptor	9. Edward MacDowell.
10. Singer	10. Ellen Terry.
11. Novelist	11. William Cullen Bryant.
12. College president	12. Thomas A. Edison.
13. Composer	13. Nathaniel Hawthorne.
14. Journalist	14. Louis Pasteur.

The players are to renumber the names to correspond with the professions. Other professions may be placed on the card, and other names may be used in accordance with the age and the probable knowledge of the players. The answers will be as follows for the card shown:

1	3	8	2
2	10	9	1
3	5	10	8
4	11	11	13
5	12	12	6
6	14	13	9
7	4	14	7

Score 1 point for each correct answer and 10 points extra if all are correct.

Many other games of this kind can be arranged. For example, characters in literature, history, or fable may be chosen; or couples may be matched, as Napoleon and Josephine, Lancelot and Elaine. Geographical nouns and the names of places may be used, as in the following list:

1. Bay	1. Panama.
2. Lake	2. Potomac.
3. River	3. Puget.
4. Mountain	4. Chesapeake.
5. Isthmus	5. Huron.
6. Sound	6. Pikes Peak.
7. Sea	7. Pierre.
8. Peninsula	8. Salton.
9. State Capital	9. Cod.
10. Cape	10. Florida.

The solution is as follows:

1	4	6	3
2	5	7	8
3	2	8	10
4	6	9	7
5	1	10	9

GUGGENHEIM

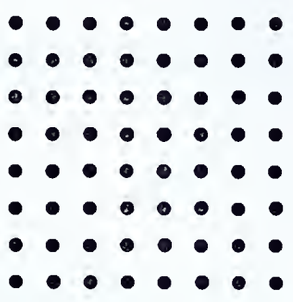
Each player draws a chart like that illustrated, or the charts may be prepared in advance. Any name may be used across the top, and a series of four or more nouns is put in the space at the left. The purpose of the game is to fill in the spaces with words that begin with the letter at the top of the column and are in the class of nouns indicated at the left. For example, if M A R Y is used as in the illustration, the first line might be filled in with the words "Mushroom, artichoke, radish, yam," the second with the words "Mississippi, Arno, Red, Yangtse."

	M	A	R	Y
Vegetables				
Rivers				
Automobiles				
Boys' names				

Four points are scored for each entry selected by no one else, and one point for each entry used by other players.

DOTS AND LINES

A square consisting of lines of dots as shown in the illustration is made on one sheet of paper for each two players. For a party program these should be prepared in advance. The players take turns drawing lines horizontally or vertically to connect any two dots. The object of the game is to complete a square and to prevent one's opponent from completing any square. Each time a player succeeds in drawing the fourth line of a square he may put his initials in it.



The person who has finished the most squares wins the game. In a progressive party a player scores 1 point for each completed square and 5 points extra if he is the winner.

When the players are evenly matched, the game is faster if the person who has finished a square is required to draw another line.

PYE

In a group of numbered sentences given to the players each sentence has a word obviously wrong. The game consists of rearranging the letters of this word to form another that will fit the meaning of the rest of the sentence. For example, in "The shore pulls heavy loads," the word "shore" should be changed to "horse."

One point is scored for each correct word written opposite the sentence number, and 10 extra points are awarded if all the words are correct. The following sentences may be used, and others are easily added:

1. The sun sires each morning.
2. Honest men will not least.
3. A glass save is often lovely.
4. The odor of snub is delightful.
5. The children blew the shorn all morning.
6. They rolled down the poles of the hill.
7. The homeless is a damon among men.
8. The melon has an oily yellow skin.
9. The pools rolled far away.
10. The words flashed in the sun.

The solution for these 10 sentences is as follows:

1. Rises.
2. Steal.
3. Vase.
4. Buns.
5. Horns.
6. Slope.
7. Nomad.
8. Lemon.
9. Spool.
10. Sword.

ICE

For each of the following words there is a word of the same meaning ending in "ice." The players are to find these words and write them beside the proper numbers.

1. Public protection.
2. Spite.
3. Fine.
4. Value.
5. Cut.
6. Cereal.
7. Interweave.
8. Instant.
9. Countinghouse.
10. Guidance.
11. Three times.
12. Lure.
13. Two times.
14. Sap.
15. Tooth paste.

The solution is as follows:

1. Police.
2. Malice.
3. Nice.
4. Price.
5. Slice.
6. Rice.
7. Splice.
8. Trice.
9. Office.
10. Advice.
11. Thrice.
12. Entice.
13. Twice.
14. Juice.
15. Dentifrice.

Score 1 point for each answer and 10 points if all are correct.

WORD BUYING

Each player makes himself a chart like that illustrated. The letters may be selected by any system; a simple one is to take any printed page and combine the first letter in the first line with the first in the second, then the third, and fourth, the fifth and sixth, and so on. For a party program the charts should be prepared in advance.

Words	Cost
.....IT.....	.....
.....OF.....	.....
.....AC.....	.....
.....SB.....	.....
.....ID.....	.....
.....PA.....	.....
.....CL.....	.....
.....WU.....	.....
.....IR.....	.....
.....AD.....	.....
Total.....	.....

The object of the game is to add as few letters as possible before or after each pair to make a word. Thus SIT in the first line and OFF in the second would "cost" 1 point each, whereas HUSBAND in the fourth line would "cost" five points for the five letters added to SB.

If no word can be thought of to build on the letters of any line, the penalty or "cost" for that line is 15 points. No proper names or abbreviations may be used, nor may any letters be inserted between the two that are given on the chart.

The player with the lowest total "cost" wins the game.

WORD PUZZLE

The players are given three short words and told to rearrange them so as to spell one long word. All the letters must be used and none must be left over.

For example, the solution for the words "lace", "pony", and "dice" is "encyclopedia." The solution for "got", "wish", and "Ann" is "Washington." The solution for "tie", "spear", and "don" is "desperation."

Score 10 points for the correct answer.

The reverse of this game is to give the long word from which as many short ones as possible must be made by using all the letters.

MATCH REMOVAL

Twelve matches are placed in three groups, one group containing five matches in a row, the second containing four, the third containing three. Two players alternate in moving the matches from these groups. All the matches or any number of them may be removed from a group, but matches may not be taken from more than one group at a turn. The purpose of the game is to force one's opponent to take the last match. A point is scored for each game won.

MATCH ONE, TWO, THREE

Sixteen matches are placed in a row. The players may pick up one, two, or three matches at a time, but not more, the purpose being—as in the preceding game of match removal—to force the opponent to take the last match. One point is scored for every game won.

CHALLENGES

CHALLENGES fill in spare minutes at picnics, meetings, and other gatherings, and fit in well in the recreation periods of club meetings. They also are an interesting part of a camp-fire program.

A challenge may be issued by an individual or by a team. It may be general, or it may be directed toward some particular group. For example, a member of the Grays may challenge any wearer of the Green. When a challenge is accepted, the challenger may put the first test.

If the challenges are part of a series of meetings or camp-fire program, a score-keeper should accumulate the various scores for the teams. Sometimes a champion or two may be discovered, but for the most part an effort should be made to bring in as many different challengers and accepters as possible, rather than to develop champions.

Challenges of two types—physical and mental—are described in the following sections. Physical tests are given very generally and are extremely popular. Fewer tests of mental skill have been found in use, but where they have been introduced they have been well received. Boys and girls who are unwilling to display their lesser physical strength have come forward gladly to do their share mentally for the honor of their group.[1]

TESTS OF PHYSICAL SKILL

BUZZ

Three players stand side by side with their feet well apart, the inside foot of each end player touching a foot of the player in the middle. The end players put the backs of their outside hands over their ears nearest the middle player. The middle player wears a hat, and he tries to protect it by ducking and dodging without moving his feet. He imitates the buzzing of an insect as he makes false passes at the end players, then slaps one of them on the out-turned palm with which he protects his ear. The one who is slapped immediately tries to brush off the middle player's hat. If he succeeds, he becomes the middle man. The challenger agrees that he will stand up through three slaps or that he and a team mate will take three slaps and give three slaps.

SLAP STICK

Two players face each other. A stick about the size of a pencil is placed on the hand of one player. The other tries to lift it and tap his opponent's palm

[1] Additional tests of physical and mental skill will be found in Games and Game Leadership and in Health by Stunts, listed on p. 99.

before the hand can be withdrawn. He has three trials and may score a point for each tap he succeeds in giving. Then the other player tries.

HAND PUSH

Two contestants stand facing each other with their toes touching. They have their palms also touching on a level with their chests. In this position each pushes the other's hands until one is forced to step back. The player who forces his opponent backward is the winner.

TOE TILT

Two players sit on the floor or ground facing each other with their knees bent, their feet flat on the ground, and their arms clasped around their legs. Under the knees and over the arms of each is thrust a wand or broomstick. At the signal each player tries to lift with his toes the feet of his opponent. The one who succeeds, thus compelling his opponent to lose his balance and roll over on his back, wins the contest.

ROOSTER FIGHT

Two players stand in a circle drawn about 6 feet in diameter. Each puts his right hand behind his back, clasps his left foot with it, and then grips his right arm with his left hand behind his back. In this position they hop at each other when a signal is given, and each tries to force the other out of the circle or out of position. As soon as a player lets go of foot or arm or leaves the circle he loses the game.

Instead of holding his left foot each player may fold his arms over his chest, grasp his own elbows, and hop after his opponent. Releasing the elbows, lowering the foot, and leaving the circle are counted against the contestants.

CHICKEN FIGHT

Two players stand in a circle drawn about 8 feet in diameter. They stoop and grasp their own ankles. At the signal each tries to push the other from the circle or out of balance. A player loses when he leaves the circle, releases either hand, or touches the ground with any part of his body except his feet.

BULLDOG PULL

Two players get on their hands and knees, and a strap is placed around their heads. A line is drawn between them. At the signal each tries to pull the other over the line or to force him to lower his head so that the strap will slip off.

HAND WRESTLE

Two players face each other, grasp right hands, and place the outer edges of their right feet together. They brace themselves by putting their left feet back. At the signal each player tries to throw the other out of balance. As soon as either foot is moved, a fall is counted.

LEG WRESTLE

Two players lie side by side on their backs with their heads in opposite directions. They hook right elbows. When the referee counts "one" they raise their right legs and touch them together. At the count "two" this is repeated. At "three" they hook their right knees and each tries to turn the other over. They player who does a back somersault is the loser.

FINGER BEND

Two players stand facing each other. They extend their arms over their heads and clasp each other's hands, interweaving the fingers. At the signal they back apart and bring their hands down. The stronger player will force the other to kneel. The one who has to kneel is the loser.

STICK PULL

Two players sit on the ground, each having the soles of his feet pressed against those of his opponent. They grasp a stick and hold it crosswise above their toes. At the signal each tries to pull the other to a standing position. The player who is pulled up or over or who releases the stick is the loser.

TWIST STICK

Two players face each other, extend their arms overhead, and grasp a stick. At the signal they step backward and pull the stick down between them, each trying to retain his own grip and make the stick slip in his opponent's hands. The one who loses control of the stick loses the contest.

STICK WRESTLE

Two players grasp a stick with both hands. At the signal each tries to get the stick away from his opponent by any twisting or pulling method. The contest is not ended until one player has gained complete possession of the stick.

BROOMSTICK BALANCE

A bridge is made by laying a broomstick on the seats of two chairs a slight distance apart. With the aid of a cane the contestant seats himself on the broomstick and crosses his legs. When he is nicely balanced he endeavors to remove with his cane two handkerchiefs that have been hung on the back of the chair behind him. Three falls are allowed before he is declared a loser.

JUG KNOTTING

Each contestant sits on a large jug turned sidewise. He must extend his legs, hold the knees straight, and put the heel of one foot on the upturned toes of the other. In this position he must tie a knot in a handkerchief. If he does not keep his knees straight until the knot is finished, he loses the contest.

TESTS OF MENTAL SKILL

DICTIONARY

A player challenges another to say in one minute all the words he can think of that start with a given letter of the alphabet. When time is called, the score is given. The accepter may then select the initial letter his challenger is to use.

This may be made more difficult by giving the letters with which the words are to start and also to end, as in the game of Whirr. (See p. 63.) The challenger and accepter may be allowed to say the words at the same time, in which case two judges and a time keeper are needed.

MEMORY SELECTIONS

The challenger gives a quotation from some specified field, such as the Bible, poetry, or famous speeches, or he may declare before starting that he will use any and all sources. The accepter must give the source and then recite the quotation which is his own challenge. The original challenger states the source, and so the game goes on until one player fails to identify the selection of the other.

In an easier form of the game the accepter gives the next line of the challenger's quotation. Thus if the challenger says, "I wandered lonely as a cloud", the accepter must continue, "That floats on high o'er dale and hill."

AUTHORS

A book or poem may be named by the challenger and the author given by the accepter, or the author's name may be given and one of his works required.

ALPHABET SPEECHES

A challenge to an alphabet speech means that the accepter must try to make a more impressive-sounding speech than the challenger, reciting the letters of the alphabet instead of words and saying them with great feeling.

CHAIN SPELLING

A team of four or more may challenge another team to spell words that start with the last letter in words to be specified. Each word must be started before the player preceding the speller can count 10. The challengers may select cities, girls' names, or any class of words agreed upon. The game might go like this if cities were chosen:

First player of challenging team: DETROIT, D E T R O I T, 1, 2, 3, etc.

First player of accepting team: TORONTO, T O R O N T O, 1, 2, 3, etc.

Second player of challenging team: ORLANDO, O R L A N D O, 1, 2, 3, etc.

When a player fails to think of a word before 10 is counted he drops out, and the last speller selects another city to give to the next member of the opposing

39056°—36——6

team. The game may be played until one player is left; if the teams are large it may be played once through, the team with most members standing at the close being declared the winner.

MUSICAL MEMORIES

The challenger may hum a line or two of a song for the accepter to guess; or he may clap the time of a song. It is well to limit the field to old songs, popular songs, or well-known hymns.

RHYME BEFORE TEN

The challenger gives a line to which the accepter must add a rhyming line before the challenger counts to 10. For example, if the challenger should say, "There's pudding for dinner", the accepter might reply, "That chef is a sinner!" At first it is well to count very slowly and not to be too critical in judging this game. As the players become skilled the score may be refused unless true rhyme and fairly good rhythm are offered.

WRONG CAPITALS

The challenger names a State capital, placing it in the wrong State. The accepter must place it correctly before he takes his turn. For example, the challenger may say, "Montpelier is the capital of Kentucky." The accepter replies, "Wrong! Montpelier is the capital of Vermont. Sacramento is the capital of Illinois." The challenger must then locate Sacramento correctly, and so the game goes on. One of the players may occasionally trip the other by placing the capital in the right State, in which case he scores a point if his opponent starts to correct his statement.

MIXED DATES

The first player mentions a well-known event but gives with it the date of some other event. The accepter must correct the date before he offers his own challenge. For example, the first player may say, "Columbus discovered America in 1066." The accepter says, "Wrong! Columbus discovered America in 1492. Shakespeare died in 1812." Neither player may name an event for which he cannot himself give the date. One may trip the other occasionally by giving the right date instead of a wrong one for the event he names.

"U AUTO KNOW" AND OTHER RIDDLE CONTESTS

Riddles make good challenge material. There should be no one challenger or accepter, but any player who gives a riddle that is not guessed may score a point for his side or team, and the player who guesses a riddle scores a point. Individual players or the whole group may offer solutions.

A popular class of riddles may be announced as "U Auto Know", this title furnishing the hint for the answers, all of which are names of automobiles. The

phrases in the following list suggest various automobiles, some being suitable for repeated challenges because they describe more than one kind of automobile:

A crossing.
Poor Richard.
Across the country.
A county in England.
A rock in New England.
A verb meaning to grind, misspelled.
A verb meaning to avoid.
A river in New York State.
A city near San Francisco.
A musician's name, misspelled.
An explorer (three automobiles).
A city in Michigan (two automobiles).
A verb meaning to penetrate plus a weapon.
A president of the United States (two automobiles).

Another popular guessing game consists in giving advertising slogans. The challenger recites the phrase or question that has become familiar through wide-spread use in advertising, and the accepter or the opposing team or group names the article meant. Examples are, "The skin you love to touch", "I'se in town, honey!", "Eventually, why not now?"

In still another type of riddle the name of a famous character may be the answer required. The challenger mentions something that will bring to mind a noted person or familiar mythological character. For example, "Give me liberty or give me death!" would be answered "Patrick Henry." "A glass slipper" would be answered "Cinderella."

DRAMATIC NUMBERS

HIGH QUALITY should be the aim in dramatic productions just as in songs or in any other activity. This is frequently overlooked when a program is being planned. Sometimes recourse is had to a cheap type of show because it will be laughed at, regardless of the fact that it is an unsuitable thing upon which to put time and effort. Good judgment and taste are necessary when a group is at work on a dramatic project, for frequently as it develops it becomes surprisingly out of balance.

Several types of very simple dramatic numbers are described in the following pages. Many others can be developed if the time is taken to think out lines, business, and effects. [1]

SHADOW PICTURES

Shadow pictures can be very artistic or very crude. A brief rehearsal makes a great difference in the effects obtained. To make a screen for such pictures a sheet may be hung in a double doorway or between the curtains on a stage. If it is slightly damp, it will give better results. The lamp or electric bulb should be about 5 feet behind the sheet and so placed that its distance from the floor can be varied. For some numbers it will need to be almost on the floor; in others it may be best if elevated 3 feet or more. The light is put out at the end of each picture. A piece of folded pasteboard can be used as a safety screen for a kerosene lamp. Costumes and equipment are easily made from newspapers, as is indicated in the illustration showing some players producing a picture and others waiting for their turn. The action should take place as close as possible to the sheet.

Very soft music should be played during the pictures, but for some subjects the accompanying verses fit better when they are recited with long pauses rather than sung. There should be no intervals between the numbers in a group of shadow pictures. After a group of four or five has been presented a break is advisable, with perhaps a solo or a reading. Then another group of pictures may follow.

Familiar musical numbers, advertisements, and nursery rhymes offer good subjects for shadow pictures, and whole plays may be acted in silhouette. Among suitable nursery rhymes not included in the following sections are those of Jack Be Nimble, Simple Simon and the Pieman, and Peter Pumpkin Eater—who can be shown dragging his wife across the stage, thrusting her into the pumpkin house, and banging its door shut.

[1] Suggestions may be found in various books dealing with entertainment of dramatic character, as Stunt Night Tonight, Producing Amateur Entertainments, Drama Clubs Step by Step, and Play Production Made Easy. See pp. 98-100.

Further suggestions as to method of production and effective subjects may be found in such books as St. Nicholas Book of Plays and Operettas (p. 99).

LITTLE MISS MUFFET

A girl in costume, with cap and puffed skirt, enters carrying spoon and bowl. A very large paper spider on a string is let down close to her. She shows great alarm and scampers off. A good accompaniment is the last part of Percy Grainger's Shepherd's Hey.

WOODEN SOLDIERS' DRILL

Two or three persons are costumed like toy soldiers. They may have triangular hats, and pieces of paper may be so pinned to their clothing as to simulate uniforms. They raise their arms shoulder-high, bend their elbows stiffly so that their hands parallel the sides of their hats, extend their arms diagonally overhead so that they cross their neighbors' arms, lower to the second position, and so continue with stiff, brisk motions. Some rehearsal is needed, but if a leader stands behind the light, so that he will not be seen, he can give directions from there which the soldiers can follow without difficulty. This should be accompanied by lively march music, such as Victor Herbert's March of the Toys.

ROCK-A-BYE, BABY

A girl sits rocking a baby, which can be a coat rolled up. She pats it and cradles it in her arms while the song, Rock-a-bye, Baby, is sung or played. She may be in costume to give an old-fashioned effect to the silhouette.

THE OLD OAKEN BUCKET

A boy and a girl stand on opposite sides of a well. The boy lets down a bucket, draws it up, and either pours a cupful for the girl or leans over and allows her to drink from the bucket. The well usually is a piece of paper or a scarf pinned to the clothes of the actors, and the bucket is a book or a box on a rope. The girl may have braids of hair wired to stand out from her head. The music of The Old Oaken Bucket should be sung or played as accompaniment.

MINUET

A girl in colonial costume and a boy in knickers come in slowly from opposite sides and bow. The boy presents a formal bouquet of flowers. They bow again. They walk backward to the edges of the screen, then forward again and bow. They join hands and rise high on their toes, lower their heels, and bow. They separate, come together again, and finish with an especially deep bow. Mozart's Minuet from Don Juan may accompany this.

SEE-SAW

A boy and a girl hold a rope or scarf as though they were sitting on it. They alternately stoop and rise as though riding on a see-saw. The rope must be held very taut to look like the edge of a board. The music of See-saw, Margery Daw may be played.

OLD KING COLE

Old King Cole walks in wearing crown and flowing cape and keeping step with the recitation. He laughs, sits down, and claps his hands. A page brings a pipe, hands it to him, and backs out bowing. Soon he claps his hands again, and the page brings him a bowl, backing out as before. When he claps a third time, three fiddlers in single file caper in. They fiddle and caper while the last verse is read. An effective accompaniment is For He's a Jolly Good Fellow. The illustration showing the three fiddlers and Old King Cole at the right indicates how fiddles and other equipment for this picture can be made of newspapers.

LITTLE BO-PEEP

Little Bo-peep enters, looks all around, then weeps. As she holds her hands at her eyes she manages to drop the good-sized paper tears she has had concealed in her hand. During the shower of tears two sheep come in on all fours, wagging their tails. (How a sheep's head can be made of newspapers is shown in the illustration facing this page in which Little Bo-peep is waiting at the side with one of the sheep, ready to go on when the time comes.) Bo-peep claps her hands in delight and pats the head of the first sheep that reaches her. The nursery tune Little Bo-peep may be played as an accompaniment.

This picture is especially good for the end of a shadow program because it is sure to leave the audience laughing. If it is encored, as it usually is, Bo-peep may stoop, gather up the paper tears from the floor, and conspicuously weep them again.

THE SPANISH CAVALIER

A boy wearing a wide hat strums a paper guitar while a girl with a high comb in her hair or a rose over her ear leans from her balcony. She can secure the balcony effect by standing on a chair that does not show and putting only her head and shoulders into the light. The music of The Spanish Cavalier should be sung or played.

TABLEAUS AND PANTOMIMES

Tableaus and pantomimes are effective for both large gatherings and small groups. Their production is comparatively easy, and they may be presented on a stage with curtains that draw, or behind a pair of double doors or curtained doorway in a private home. Appropriate music played or sung softly makes a pleasing accompaniment.

For tableaus a player who may be costumed as a page stands before the closed curtains or doors and announces each title. The curtains or doors are opened just far enough to show the picture and close in about 15 seconds. Two or three measures of the music can be played during this time, but a clever accompanist will play during the announcement as well, weaving the tableau numbers together in this way.

Tableau subjects are easily found. Familiar advertisements from current magazines are especially adaptable. A few examples that will suggest still others are the following:

Keep That School-Girl Complexion: A young man helping a girl in evening dress into her coat while The Beautiful Blue Danube or Aunt Dinah's Quilting Party is played.

I'se in Town, Honey: A black mammy holding aloft a plate of griddle cakes while Dixie is played.

Chases Dirt: A girl in Dutch costume posing with a stick, as if chasing something along the ground, while Ach Du Lieber Augustin is played.

When It Rains It Pours: A girl carrying an open umbrella and a round pasteboard box while School Days is played.

Time to Retire: A small boy in sleeping garment yawning while Good Night, Ladies, is played.

Themes for pantomimes may be found in episodes from familiar books, historical events, or matters of local interest. Lists of pantomimes and directions for their production may be found in books on dramatic work. (See p. 98.)

Pantomimes based on Bible stories are very effective, especially at outdoor vesper services. It is hardly necessary to say that such dramatic pictures should be made as beautiful and stately as possible and that they should be undertaken in a spirit of reverence. The reader stands near the audience and reads slowly and distinctly from the Bible, timing the reading to the action that takes place on the stage. Very soft instrumental music or singing by a concealed group of singers adds greatly to the effect. The players may be costumed in bright dressing gowns and scarfs, sheets, cheesecloth, and burlap. They move smoothly and without any feeling of bustle or haste. The following stories may be used with a little adaptation, and many others can be added:

The Good Samaritan; St. Luke x, 30–35.
The Prodigal Son; St. Luke xv, 11–24.
The Wise and Foolish Virgins; St. Matthews xxv, 1–13.
The Infant Moses; Exodus ii, 1–10.
The Story of Ruth: Ruth i, 8–19; ii, 2–12; iv, 10–11.

DRAMATIZED POEMS

Dramatized poems furnish excellent entertainment material. Many well-known poems will be found effective in dramatization, and certain Mother Goose rhymes are also suitable. A poem that tells a story should be chosen. The following sections give suggestions for dramatizing four familiar poems; namely, Riley's Little Orphant Annie, Scott's Lochinvar, Lowell's The Singing Leaves, and Tennyson's Lady Clare.[2]

[2] For the words of these poems see the appendix, p. 101. For other suitable material for dramatization see St. Nicholas Book of Plays and Operettas—in which The Modern and Medieval Ballad of Mary Jane may be especially mentioned—and Story-Telling Ballads listed on p. 99.

LITTLE ORPHANT ANNIE

The poem Little Orphant Annie is easily dramatized because each of its four stanzas describes a complete episode. A girl who is rather good at acting a part should be selected for Annie, the chief character; the four or five children taking the other parts should be smaller. A person stands outside the curtains on the side on which Annie will sit and reads or recites the poem while it is acted. During the reading of the first stanza Annie moves about the stage, dusting and straightening things. At the line, "We set around the kitchen fire", she sits down in a chair at one side of the stage near the front and begins to pantomime her stories. The children gather around her, sit on the floor at her feet, watch her closely, and occasionally crowd together in fear.

For the second stanza the little boy, his father and mother, and two goblins are the necessary characters. No stage property is needed, the boy merely pretending to turn down the covers of his bed; but if it is desired a divan or camp bed may be used. This may be covered with a couch cover or an Indian blanket and can pass for living-room furniture in the dramatization of the next verse, especially if the mother straightens it as she searches. The goblins should be draped in black if possible, but sheets may be used and the word "white" substituted for "black" in the reading of the poem. The following action takes place in the center of the stage: The boy struts in bravely, starts to kneel, then changes his mind and turns down the covers. The goblins enter and remove him. His father and mother come on and search for him, find his trousers (which have been left on the bed), and go out mournfully.

On the third stanza the little girl and her mother enter from one side as her mother's friends (two or three) come in from the other. While the mother greets the callers the girl grimaces and makes fun, tugs at her mother's dress, then turns saucily to run away. The goblins appear and remove her. The mother goes out weeping, while the friends depart with gestures to indicate that they say, "I told you so."

The last stanza gives opportunity for clever pantomime. It is rather difficult to keep from overdoing, however, and if it seems too much it should be omitted. An excellent musical accompaniment is Cui's Orientale.

LOCHINVAR

During the reading of the first stanza of the ballad of Lochinvar the members of the bridal party enter and walk back and forth talking. During the first four lines of the second stanza the bride and groom and the father and mother enter. The guests line up on both sides as these four walk up the center to the back of the stage, turn, and face the audience. While the last two lines are given, Lochinvar is seen riding swiftly in on a horse—which may be a broom, or a stick.

At the beginning of the third stanza Lochinvar leaps off and hands his horse to the hostler, who is standing down front at one side and who should be holding

as many horses as there are men among the guests. With the second line Lochinvar strides up to the bridal party, bows, pushes the groom aside, and steps into his place. Just after the fourth line the father steps forward, touches his sword and scowls, then nods at Ellen and indicates by gesture his inquiry as to Lochinvar's intent.

As the fourth stanza begins Lochinvar brings his arms up to show the swelling tide, drops them for the ebbing, and looks long at Ellen. At the words, "To lead but one measure", he takes her hand as though to dance, drops it, and faces the father haughtily. At the last line he touches his own chest.

With the fifth stanza a serving maid near Ellen hands her a goblet. Ellen touches her lips to it and hands it to Lochinvar. He drinks from it and tosses it away. Ellen looks down, then up at Lochinvar. He takes her hand and they walk down stage in slow and stately measure.

As the sixth stanza begins the bridal party follows. The mother and father and the ousted bridegroom remain back stage—the mother crying, the father gesturing angrily, and the bridegroom sheepishly dangling his plumed hat. The bridal party remains in the center, but its members spread right and left and go through the steps of a slow minuet.

As the seventh stanza begins Lochinvar leads Ellen near the hostler, leans over, and whispers to her. She nods. He takes his stick horse from the hostler, gets on it, and puts his arm around Ellen as if helping her to mount behind him. Then he gallops out with her. The bridal party stops and looks after them in amazement, then the men hurry to the hostler and take horses from him. As they ride away the girls look after them and whisper excitedly, and the mother wrings her hands while one or two girls fan her. During the last stanza all walk slowly off the stage.

Schumann's The Wild Horseman may be played softly to accompany parts of this poem, and at the end of the sixth stanza a few measures of minuet music are suitable.

THE SINGING LEAVES

For dramatization of Lowell's ballad of The Singing Leaves five characters are required—the king, his three daughters, and the page. The girls representing the three daughters should be quite different in type. The one who takes the part of Princess Anne, the "least daughter", should be smaller than the others and should have golden or light hair.

While the first seven stanzas are being read the princesses pantomime their requests in turn. At the seventh the king mounts his horse and rides out, accompanied by Walter, the page. His daughters wave good-bye and retire in the opposite direction.

As the second part of the poem is being read the king rides in with rich-looking packages tied behind him and pantomimes further search. When Walter turns to him he stops and listens. Walter indicates his offer and request. The king considers, nods consent, accepts the package, and rides off with the page at his stirrup.

At the beginning of the third part of the poem Princess Anne runs in as the king and the page enter. The king leaps from his horse, greets his daughter, shakes his head sadly, and hands to her the packet that he received from Walter As she opens it and takes out the leaves one by one, very soft singing may be heard from behind the stage. She holds each leaf against her cheek while she listens. While the singing for the third leaf is heard she turns toward Walter. He comes forward and kneels before her. The king gives his blessing. Then Walter and Princess Anne join hands and walk off.

A suitable accompaniment is Kreisler's Rondino. For the singing of the leaves the Bohemian folk song "Good Night, Beloved," may be sung softly or played on the violin as counterpoint to the rondino.

LADY CLARE

Only three characters are needed for dramatization of Tennyson's ballad of Lady Clare. These are Lady Clare, Lord Ronald, and Alice, the old nurse.

The players impersonating Lord Ronald and Lady Clare enter hand in hand as the reading of the first stanza is coming to an end. Lord Ronald bids Lady Clare a slow and lingering farewell, then goes out. Lady Clare watches him and waves good-bye. She turns about, stretches her arms back and looks up. She stands there dreaming until Alice enters (on fourth stanza) and pantomimes her question. Lady Clare's gestures indicate a delighted answer. Alice smiles and nods. Then she spreads her hands wide in gratitude and appears to make the announcement given in the fifth stanza. Lady Clare shows her excitement, moves over and touches Alice's arm, then drops her head. The dialog continues. On the ninth stanza Alice pats Lady Clare's shoulder and nods consolingly. Lady Clare takes off the bright-colored robe that she is wearing and removes her jewelry while the nurse tries to restrain her. Lady Clare repulses this and pantomimes her determination to give up her rights. Finally when Alice asks her for a kiss she moves over and kisses her. Alice bestows her blessing, and they go out together.

The stage is empty when the fifteenth stanza is begun. Then Lady Clare comes slowly in. Lord Ronald comes to meet her from the opposite side. He questions her concerning her change of dress. She explains in pantomime. He shakes his head and laughs. While the last few lines are being given he puts his arm about her and leads her off the stage.

A suitable accompaniment for this poem is Schumann's Traümerei.

DRAMATIZED SONGS

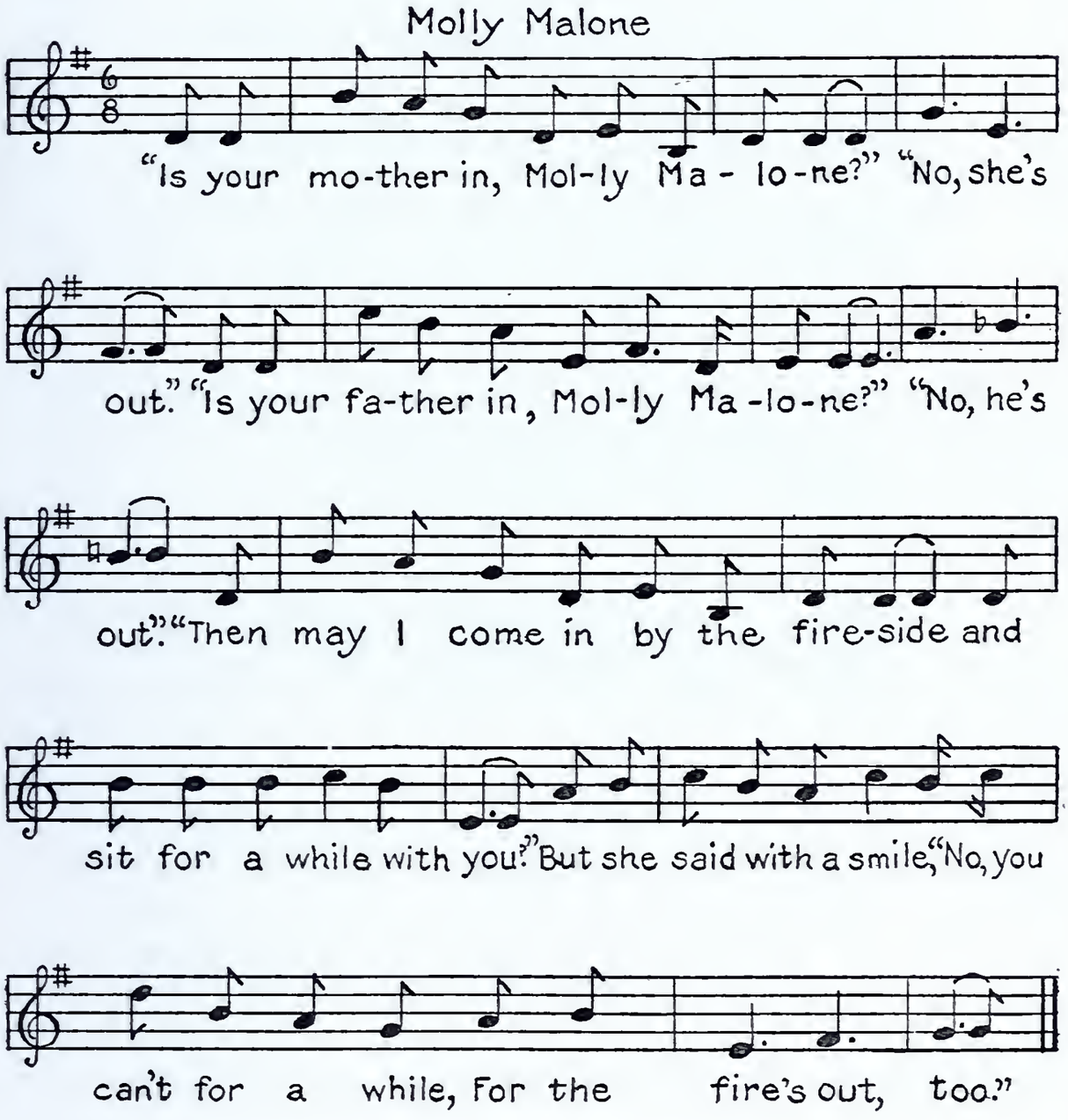
MOLLY MALONE [3]

The questions and answers may be sung by two groups of players. For example, the boys may sing the questions and the girls may sing the answers, or

[3] Words and music included by permission of M. Witmark & Sons, owners of the copyright.

the whole group may sing while a boy and a girl on the stage pantomime the action.

"Is your mother in, Molly Malone?"
"No, she's out."
"Is your father in, Molly Malone?"
"No, he's out."
"Then may I come in by the fireside,
"And sit for a while with you?"
"But she said, with a smile,
"No, you can't for a while,
"For the fire's out, too."



THERE WAS AN OLD WOMAN

[Tune: All Praise to St. Patrick]

The action for this song may be pantomimed by three characters. The old woman should wear a skirt of two bright colors of crepe paper or cambric, the lower part separate from the upper part and pinned on so that it can be detached easily when the peddler goes through the motions of cutting it off. The dog may be played by a small child in a tight brown or black bathing suit or sleeping suit.

The old woman enters on the first line, lies down, and goes to sleep. On the second stanza the peddler enters, cuts the petticoat, and carries it off with him. At the third stanza the old woman shivers, sneezes, awakens, stretches, and looks at herself with amazement. On the fourth she gets up and starts home, hobbling back and forth across the stage and looking at herself. On the fifth the dog sees her, sits up to look at her, barks, and then chases her off the stage.

There was an old woman, as I've heard tell,
She went to the market, her eggs for to sell;
She went to the market, as I've heard say,
And fell asleep on the king's highway.

There came by a peddler whose name was Stout,
He cut her petticoats all roundabout;
He cut her petticoats up to her knees,
Which made the old woman to shiver and sneeze.

When this little woman did first awake,
She began to shiver and she began to shake;
She began to wonder and she began to cry,
"Oh deary me, this can never be I!

"But if it be I, as I hope it may be,
I've a doggie at home, and he knows me;
And if it be I, he will wag his tail,
And if it's not I, he will bark and wail."

Home went the old woman, all in the dark,
Then up got her dog and began to bark;
He began to bark and she began to cry,
"Deary me, dear! This is none of I!"

MUSIC

Music is the source of many types of enjoyment. There is a deep satisfaction that comes from creating music by voice or instrument as well as the pleasure that may be found in listening. Training and encouragement increase the individual's enjoyment in both these fields. Many adults protest that they are not musical and can do little to assist children with music. It is true that those who understand music can be of most value, but persons without musical education can learn to sing for their own pleasure and to enjoy the simple, beautiful songs and the stirring rhythms in the melodies of the great composers. Simple melody and clearly defined rhythm make the strongest appeal to children. As these are characteristic of folk music, this type also is valuable as a means of introducing boys and girls to good music.

GROUP SINGING

Nothing more completely draws a group together than singing. It can mean so much to the unity of a group, as well as to the enjoyment of the individuals who compose it, that group singing deserves serious thought and planning. Although relatively few children will use their training in music to sing professionally, singing as a joyous experience, as an outlet for the emotions, and as a creative activity is well worth deliberate cultivation.

In small informal groups the song leader will have to work out the method that best serves his need. In a group of young children the song may be presented first as a poem or story to be discussed until it is thoroughly understood, listened to until the tune is familiar, then hummed, sung softly, and finally sung with understanding and enjoyment. An older group may enjoy working on parts, trying over many songs to discover favorites, studying the rhythmic pattern of songs and developing ability to sing with the emphasis and feeling that result from real appreciation of the words and melody.

Many excellent collections of tuneful, simple folk songs that boys and girls enjoy have been published. Some of these collections are so planned that the ingenious leader can use them with simple folk dances for festivals and other celebrations.[1]

It is well to start the program with a song the group knows and enjoys singing. The leader should arrange for variety in his selection and should end with a song that leaves the group ready for the program which is to follow. He should announce each song clearly and be sure that the starting pitch has been heard.

[1] See A Book of Songs with Piano Accompaniment for Unison and Part Singing, Ten Folk Songs and Ballads for School, Home, and Camp, and Ten More Folk Songs and Ballads listed on pp. 98, 100.

The start must be made decisively so that everyone will know just when he is expected to begin to sing. The ending must be definite also. If there is an accompanist, the piano should be placed so that the accompanist can see the leader comfortably. It is better to have no accompaniment than to have a poor one.

For the best results in community singing with large groups, rather formal leading is needed. The song leader sets the mood of the singers by his manner of conducting. If he shouts and waves his arms violently, he can soon wear the people out with loud singing and artificial enthusiasm. If he is merely sharing with them the songs he himself obviously enjoys, they, too, will enjoy them in very much the same spirit.

The ability to lead well depends to some extent on one's assurance. Experience in leading will help to create this, of course, but practice in the motions by which songs are led will give valuable preparation in advance. The practicing should be done before a mirror until the motions have become so familiar that they are easy and natural. The leader should be able to have his thoughts on the song and on the group who are singing it, not on his hands. His enthusiasm and the extent to which he has caught the spirit of the song, not his vigor of motion, will win the group's best response.

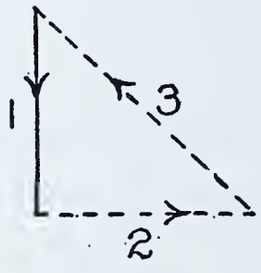
To start any song the leader has his hand up in order that he may bring it down to accent the first beat in a measure. The following examples and the accompanying diagrams illustrate the most usual rhythms:

Songs in Two-Four Time

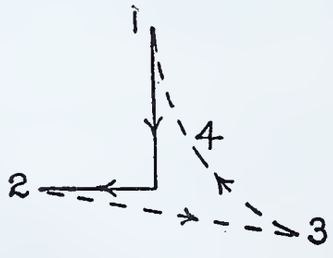
Dixie,
Billy Boy,
Yankee Doodle,
Oh! Susanna.

Songs in Three-Four Time

Come, Thou Almighty King,
Flow Gently, Sweet Afton,
Juanita,
Let Me Call You Sweetheart.

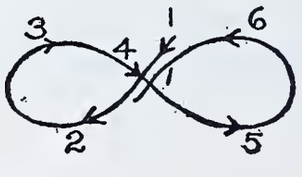


Songs in Four-Four Time



America, the Beautiful,
Old Folks at Home,
Annie Laurie,
All through the Night.

Songs in Six-Eight Time



Silent Night,
Sweet and Low,
Day Is Dying in the West,
Drink to Me Only with Thine Eyes.

Not all songs start with an accented beat. The first note or two are sometimes the last of the final measure, carried over to the beginning to start the song. Thus one would not accent, in America, the Beautiful, the first word in the first line, rendering it

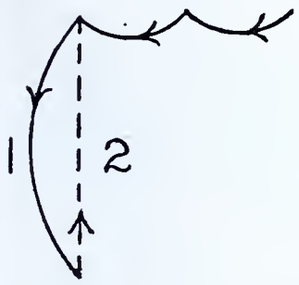
1 2 3 4 1 2 3 4
"O beau- ti- ful, for spa- cious skies,"

because this would put the emphasis on the unimportant words "O" and "for." Instead the accent should start with the second word, thus:

4 1 2 3 4 1 2 3
"O beau- ti- ful, for spa- cious skies."

Another example may be seen in Dixie, which has two unaccented notes to start:

2 and 1 and 2 and 1 and 2 and
"Well, I wish I was in de land ob cot- ton."



When a song starts in this fashion the leader raises his arm, but instead of bringing it down on the unaccented note or notes he describes a small arc or two, as shown in the diagram.

When the leader wishes a note to be held beyond its regular beat in the measure because it marks a climax or because a word or syllable is to be emphasized, he will extend his arm to indicate how long he wishes it held. He must be careful to finish the remaining counts in the measure, so that the rest of the song will have the right accent. For example, in Flow Gently, Sweet Afton, the second note of the third measure from the last, to which the word "you" is sung, is usually held. Having extended his arm to hold this note, the leader must not fail to bring it up on the third beat of that measure, so that he can finish with the right motions.

SONGS FOR GROUP SINGING

The following songs, which are very generally familiar, will be found satisfactory for group singing. These and many other old favorites can be found in almost any song book.[2] A number of modern songs are familiar and appropriate also. The figures in parentheses following the titles indicate the rhythm in which the song is written.

Abide With Me (4/4).
All Through the Night (4/4).
America, the Beautiful (4/4).

[2] Among the books that will be found convenient may be mentioned Twice 55 Plus Community Songs, The Home and Community Song Book, and The New American Song Book. See pp. 99, 100.

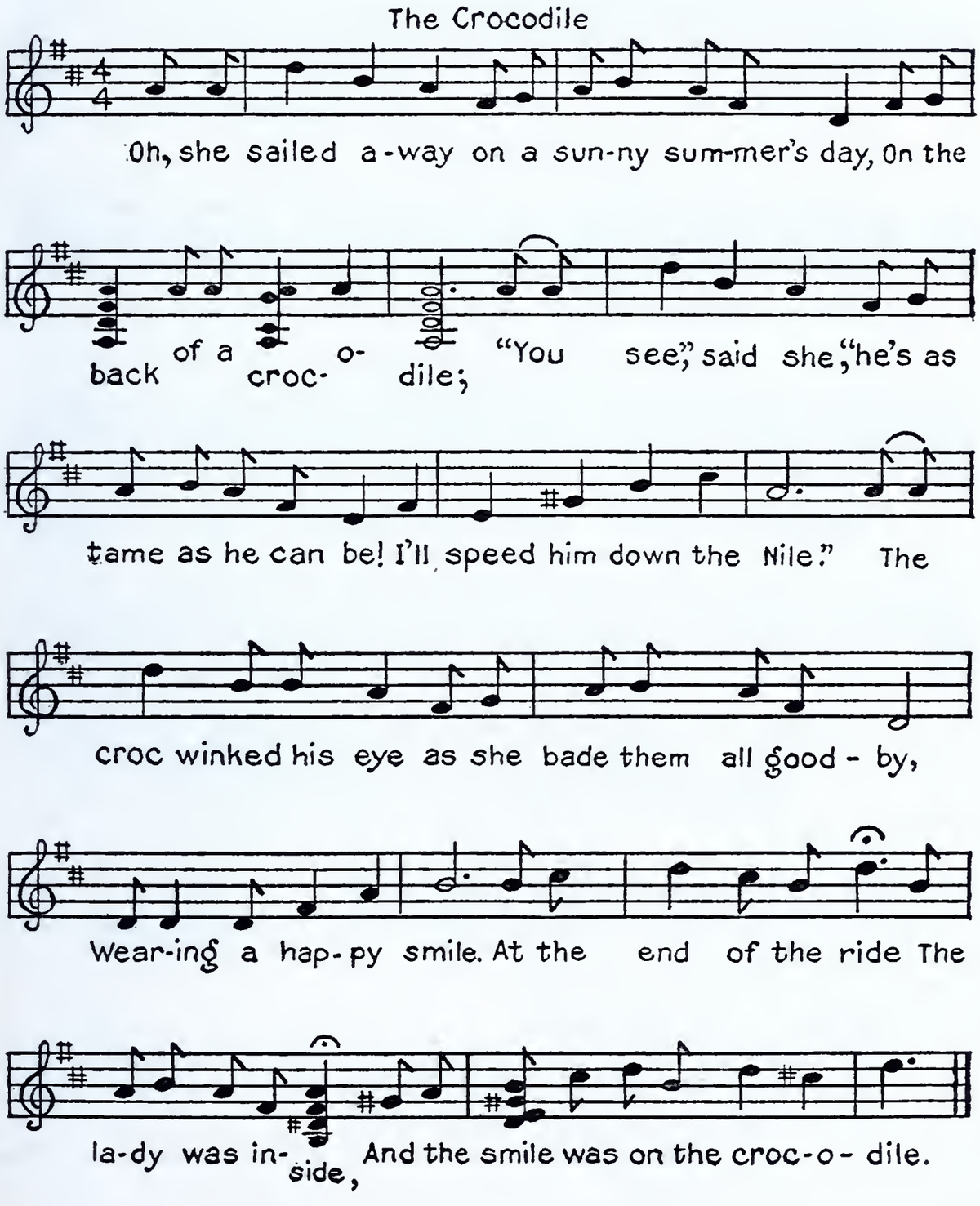
Annie Laurie (4/4).
Aunt Dinah's Quilting Party (4/4).
Believe Me, If All Those Endearing Young Charms (6/8).
Billy Boy (2/4).
Carry Me Back to Old Virginny (4/4).
Come, Thou Almighty King (3/4).
Day Is Dying in the West (6/8).
Dixie (2/4).
Dogie Song, The (cowboy song) (6/8).
Drink to Me Only with Thine Eyes (6/8).
Faith of Our Fathers (3/4).
Flow Gently, Sweet Afton (3/4).
Good Night, Ladies (4/4).
Holy, Holy, Holy (4/4).
Home on the Range (6/8).
Jingle Bells (4/4).
Juanita (3/4).
Let Me Call You Sweetheart (3/4).
Levee Song (4/4).
Love's Old Sweet Song (4/4).
Merry Life, A (Funiculi, Funicula) (fast 6/8, beaten as 2/4).
My Heart's in the Highlands (6/8).
My Old Kentucky Home (4/4).
Nobody Knows the Trouble I See (Negro spiritual) (4/4).
O Sole Mio (My Sunshine) (2/4).
Oh Dear, What Can the Matter Be (6/8).
Old Dan Tucker (2/4).
Old Folks at Home (Swanee Ribber) (4/4).
Old Oaken Bucket, The (2/4).
Silent Night (6/8).
Sailing, Sailing (fast 6/8, beaten as 2/4).
Spanish Cavalier, The (4/4).
Stars of the Summer Night (4/4).
Sweet and Low (6/8).

MOTION SONGS

Songs that can be interpreted by motions or gestures may increase the interest of a group and lend variety to the entertainment. They are especially effective as breaks in a long program of speeches or reports. The tunes for songs for which the music is not reproduced in this section can be found in Twice 55 Games with Music or other music book. (See p. 100.)

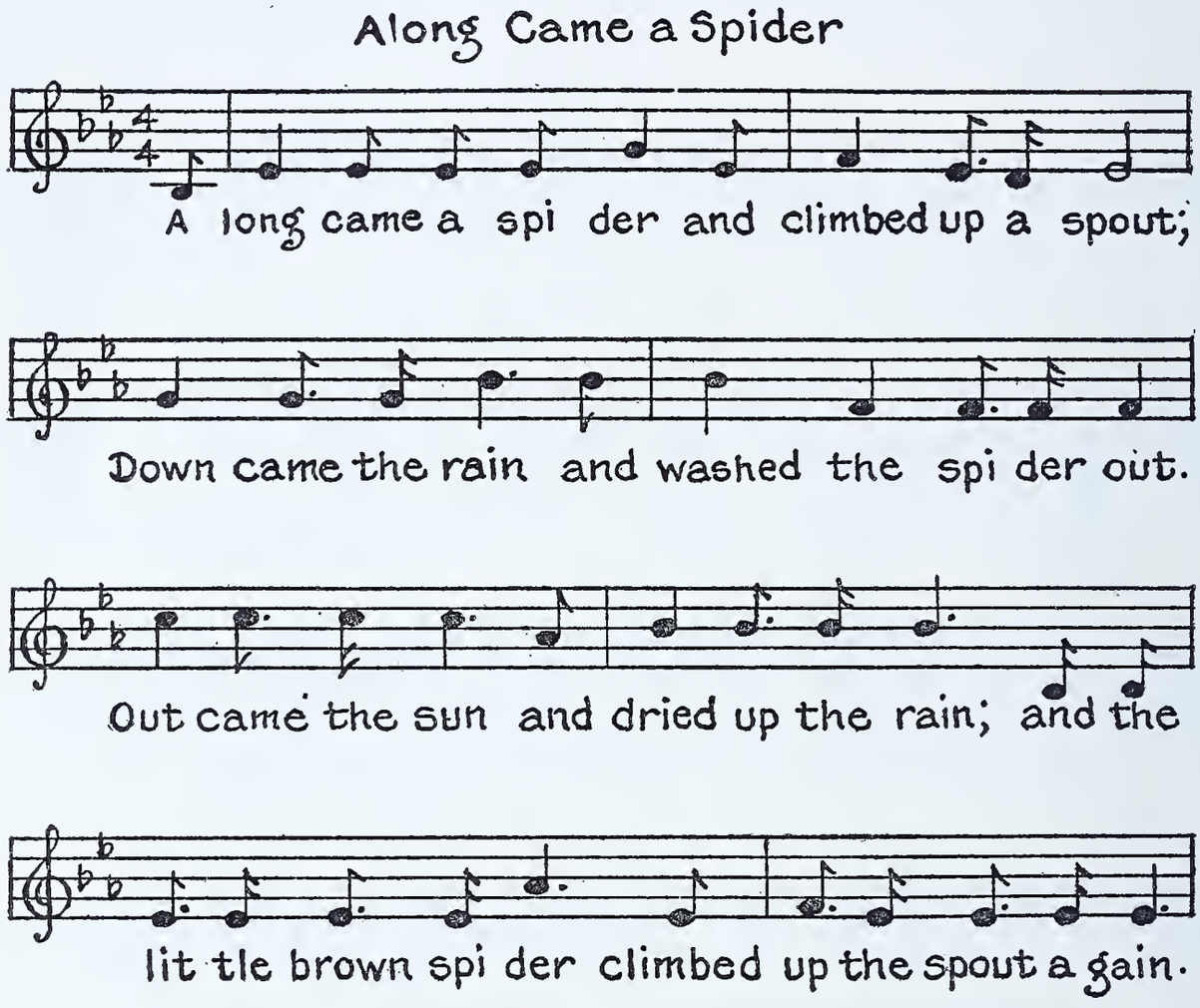
THE CROCODILE

Oh, she sailed away on a sunny summer's day ⟦*flutter hands*⟧
On the back of a crocodile ⟦*make crocodile mouth by flapping hands*⟧;
"You see," said she, "he's as tame as he can be ⟦*pat back of hand*⟧!
I'll speed him down the Nile" ⟦*flutter fingers*⟧.
The croc winked his eye as she bade them all goodbye ⟦*point to wink, wave goodbye*⟧
Wearing a happy smile ⟦*outline smile*⟧
At the end of the ride ⟦*whirl hands*⟧
The lady was inside ⟦*hands on stomach*⟧,
And the smile was on the crocodile ⟦*outline smile and make crocodile mouth*⟧.



ALONG CAME A SPIDER

Along came a spider ⟦*make first two fingers walk*⟧
And climbed up a spout ⟦*spiral upward with one hand*⟧
Down came the rain ⟦*lower both hands, moving fingers*⟧
And washed the spider out ⟦*draw hands apart*⟧.
Out came the sun ⟦*point up*⟧
And dried up the rain ⟦*draw hands apart*⟧;
And the little brown spider ⟦*make fingers walk*⟧
Climbed up the spout again ⟦*spiral upward*⟧.



THE SMOKE WENT UP THE CHIMNEY

Oh, she pushed the damper in ⟦*push hands forward*⟧,
And she pulled the damper out ⟦*draw hands back*⟧,
And the smoke went up the chimney ⟦*spiral with both hands until they are extended overhead*⟧
Just the same ⟦*spiral with right hand*⟧!
Just the same ⟦*spiral with left hand*⟧!
And the smoke went up the chimney just the same ⟦*spiral with both hands*⟧!
Oh, she pushed the damper in ⟦*push hands forward*⟧,
And she pulled the damper out ⟦*draw hands back*⟧,
And the smoke went up the chimney just the same ⟦*spiral with both hands until they are extended overhead*⟧.

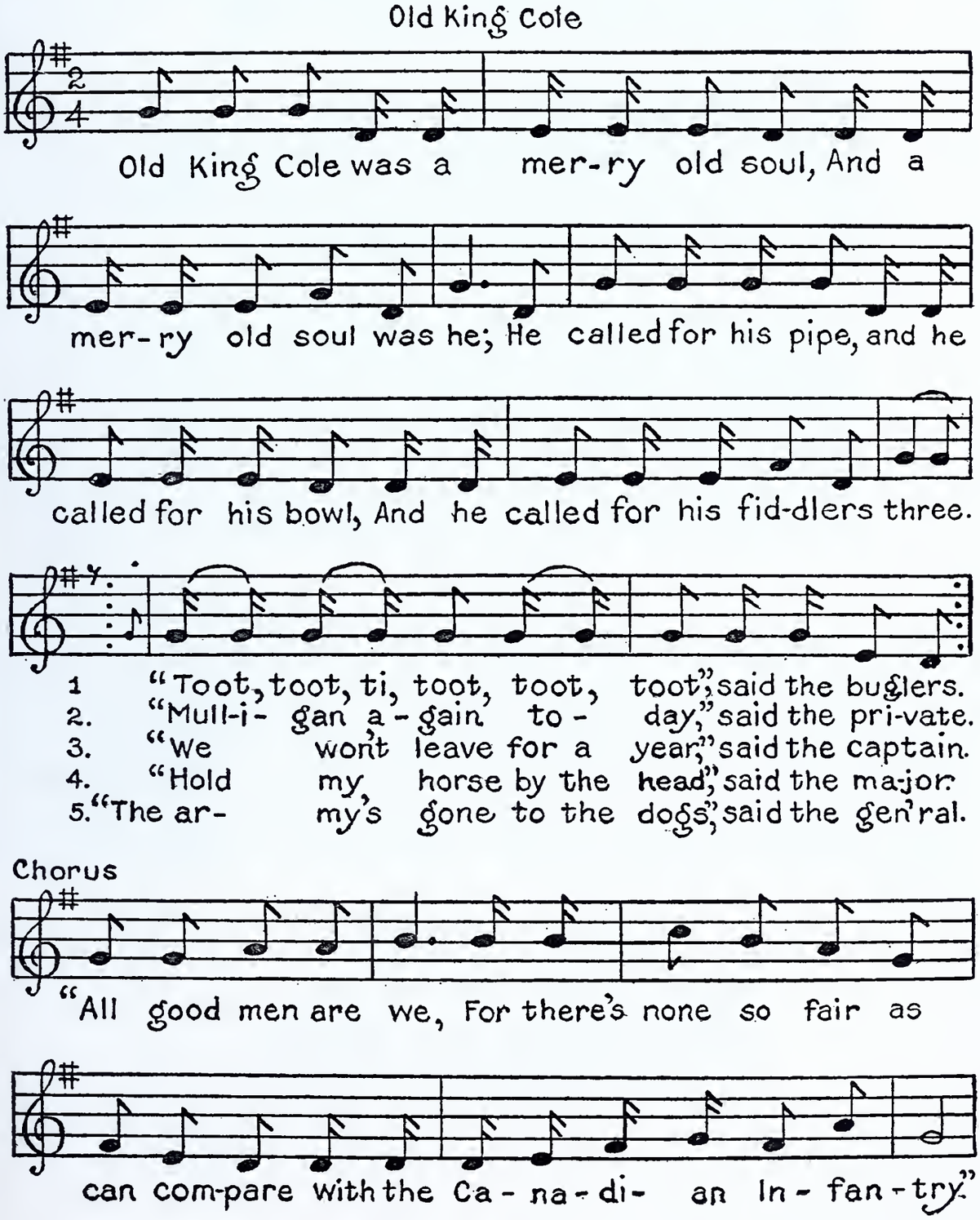
OLD KING COLE

The players are divided into five sections. The entire group sings the first four lines of the song. The first section—representing the buglers—then rises and sings the first line. The entire group sings the chorus.

The song is repeated, the second section of players—representing the privates—rising and singing the second line. Immediately thereafter the first section rises and sings the first line, and the entire group sings the chorus.

On the next repetition the third section sings the third line, the second sings the second line, and the first sings the first line. Then the entire group sings the chorus.

In the same way the fourth line is added by the fourth section when the song is sung for the fourth time, and the fifth line is similarly added by the fifth section.



TODAY IS MONDAY

The players are divided into seven groups—one for each day of the week. Each group rises at every mention of its day, sings its own particular line concerning the food or other item for that day, and sits down again. At each repetition of the song by all the players the name of the succeeding day is used. After the special line for a day has been sung by the appointed group the lines for the previous days are sung in reverse order by the groups that previously sang them. The following stanzas with the accompanying directions show the method, the items for the remaining stanzas being, for Thursday, roast beef; for Friday, fish; for Saturday, pay day; and for Sunday, church:

Today is Monday [*all the players sing*],
Today is Monday [*all the players sing*],
Monday bread and butter [*first group rises and sings*].
All you hungry children [*all the players sing*],
We wish the same to you [*all the players sing*].

Today is Tuesday [*all the players sing*],
Today is Tuesday [*all the players sing*],
Tuesday string beans [*second group rises and sings*].
Monday bread and butter [*first group rises and sings*].
All you hungry children [*all the players sing*],
We wish the same to you [*all the players sing*].

Today is Wednesday [*all the players sing*],
Today is Wednesday [*all the players sing*],
Wednesday soup [*third group rises and sings*],
Tuesday string beans [*second section rises and sings*],
Monday bread and butter [*first group rises and sings*].
All you hungry children [*all the players sing*],
We wish the same to you [*all the players sing*].

ROUNDS

A round is a song for which the singers are divided into three or more groups. One group begins the song; the second begins it when the first group is beginning the second line; the third group begins it when the second group is beginning the second line; and so the song continues until each group has sung the whole song through at least once—usually three times. The tunes for the following rounds are in Twice 55 Games with Music and other music books. (See p. 98.)

MERRILY, MERRILY

Merrily, merrily, greet the morn,
Cheerily, cheerily, sound the horn;
Hark to the echoes, hear them play,
O'er hill and dale, and far away.

LITTLE TOM TINKER

Little Tom Tinker was burnt by a clinker,
And he began to cry,
"Ma———ma!"
Poor little innocent b'y!

WHERE IS JOHN?

Where is John? The old white hen has left her pen!
Oh, where is John? The cows are in the corn again!
Oh, J———o———h———n!

EARLY TO BED

Early to bed and early to rise
Makes a man healthy and wealthy and wise,
Wise, healthy, and wealthy.

OH, HOW LOVELY

Oh, how lovely is the evening, is the evening,
When the bells are sweetly ringing, sweetly ringing
Ding, dong, ding! Ding, dong, ding!

ARE YOU SLEEPING?

Are you sleeping? Are you sleeping,
Brother John, Brother John?
Morning bells are ringing, morning bells are ringing
Ding, ding, dong! Ding, ding, dong!

DEVELOPING APPRECIATION OF MUSIC

Listening to music enriches the leisure of many persons, even of those who cannot play any instrument and cannot read a musical note. Many others would like to get pleasure from good music, but they do not know how, and they do not realize that this capacity can be developed. Boys and girls who belong to clubs or are in camps have an especially good opportunity to learn to enjoy good music, for the social spirit that prevails in such gatherings often induces them to listen appreciatively to compositions they might otherwise regard as uninteresting.

SUGGESTIONS FOR PLANNING MUSICAL PROGRAMS

In planning "listening" programs the main dependence will be on phonograph records as a rule; it is well, however, for the leader to include in his programs some performances by any members of the group who can play or sing well and also to take advantage of especially good radio programs. When planning the program the leader should at first choose records of simple and melodious pieces that are easy to listen to and thus furnish a good introduction for developing appreciation of more difficult music. MacDowell's To a Wild Rose, Dvořák's Humoresque, and Saint-Saëns' The Swan are good selections for beginners. As the group becomes familiar with these simpler pieces, more difficult ones may be added. Do not play more than two or three records in succession, and do not play any record so often that the group will become tired of it. Vary the program by having discussion between records, or group singing, or solos, duets, or other performances by members of the group.

In selecting records for the enjoyment of the group it must be remembered that recognition is the first step toward appreciation. Accordingly the program should contain familiar pieces, with only a few unfamiliar ones added at a time. Often it is a good idea to familiarize the group with a composition in some indirect manner before expecting that it will be enjoyed as part of a musical program. One way to do this is to play the new composition in connection with some other activity, without calling attention to it. The leader may find among the compositions suitable for program use some pieces that can serve occasionally for accompaniments. For example, Sousa's The Stars and Stripes Forever can accompany marching, and Kreisler's Liebesfreud, Strauss' The Beautiful Blue Danube, or other waltzes can accompany dancing. The use of various other compositions to accompany dramatized poems, dramatized advertisements, and shadow pictures has already been suggested.

In addition to the advantage of preliminary use as an aid to recognition on programs, some familiarity with the music that is being played will make the young folks less likely to feel that instruction is being forced upon them.

Of course a group can readily become familiar with music that is suitable for group singing and chorus work. Boys and girls who have sung Verdi's Anvil Chorus, Handel's Largo, or Schubert's Who Is Sylvia? will enjoy these compositions the more when they hear them played on a record or over the radio.

For beginners a group of related numbers is usually more interesting than music chosen without a program theme. Although it is not necessary to have a theme on every occasion, such a plan will help children—and adults as well—to make a pleasant first acquaintance with music of a permanent character. Many combinations will suggest themselves, such as national airs, story music from grand opera, dances, work songs, and selections relating to out-of-doors. The use of illustrative material is an added attraction; for example, pictures of period or folk costumes may be displayed. If a program of dance music is being given, probably the listeners will enjoy deciding which number seems best suited to the steps one could take in a colonial costume, which number reveals Irish temperament, which is of gypsy character, and so on. Such a program might include a simple folk dance or two, in which four or five couples or all the group take part, as the following:

Minuet in G
Spanish Dance
Green Sleeves
Dance from Hansel and Gretel
Irish Washerwoman
Virginia Reel

Work songs may vary from the chantey of the sailor and the song of the cowboy to the stirring march of soldiers and the cheerful hum of the spinning wheel. Again the group should participate, as by singing some of the numbers. The following selections would make a good program:

Sailing, Sailing
Song of the Volga Boatman
The Dogie Song
The Stars and Stripes Forever
Spinning Song
We're Bound for Rio
Nobody Knows the Trouble I See
Santa Lucia

A group of selections relating to out-of-doors, including two or three the group might sing, is shown in the following list:

The Swan
Flight of the Bumblebee
Come Follow
The Gypsy Trail
Under the Leaves
Papillon
My Heart's in the Highlands
Hark! Hark! The Lark

After a composition has been played in a musical program the group may enjoy discussing it.[1] The leader may tell an anecdote about the music, such as that Chopin is said to have composed the Minute Waltz after watching a little dog chase its tail. That this waltz received its popular name from the fact that it can be played in just one minute may also interest the listeners. Conversation about the composer's life sometimes is pleasing to a group, but the mere

[1] The following books will be found helpful in planning for discussion: The Common Sense of Music, Music through the Ages, Music Appreciation Taught by Means of the Phonograph, and Music and the Child. See pp. 98–100.

recital of dates and other biographical facts should be avoided, as these can be dull and may then lessen the interest in the composition rather than increase it.

As the members of the group become familiar with certain compositions they probably will feel more free to talk about what they notice in the music, and in addition they will notice more things about it. Gradually they will realize more fully that pleasure may be found not only in hearing the melody and rhythm of a composition but also in observing the beauty of tone of the voice or instrument, in recognizing the skill of the composer in building his work, and lastly in responding sympathetically to his mood. The music will seem not merely charming in sound and interesting in construction but also expressive; the listeners—realizing that the composer was trying to reveal some thought or longing or emotion and to call forth an answer in his hearers' minds—will feel themselves responding, with resulting permanent enrichment of mind and spirit.

The leader's own attitude toward the music influences that of the group. Some persons seem to regard music as of minor importance and chatter while it is being played over the radio or on a phonograph at home, and they may start to do the same thing during the club or camp program. The leader's attitude can make it plain that he considers the music worthy of everyone's entire attention and that he expects all the members of the group to listen with as undivided attention as he himself is giving.

COMPOSITIONS FOR MUSICAL PROGRAMS

So much beautiful music is available on phonograph records as well as over the radio that the leader planning programs for development of music appreciation will find a wealth of material at hand. The following short list of compositions is given to afford help in planning the first few programs:

Anvil Chorus from Il Trovatore, by Giuseppe Verdi.
Beautiful Blue Danube, The, by Johann Strauss.
Come Follow (old English round).
Dogie Song, The (cowboy song).
Flight of the Bumblebee, The, by Nikolay Rimsky-Korsakov.
Green Sleeves (old English country dance).
Gypsy Trail, The, by Tod Galloway.
Hark! Hark! The Lark, by Franz Schubert.
Humoresque, by Anton Dvořák.
Irish Washerwoman (old Irish dance).
Largo from Xerxes, by Georg Friedrich Handel.
Liebesfreud, by Fritz Kreisler.
March of the Toys from Babes in Toyland, by Victor Herbert.
Minuet from Don Juan, by Wolfgang Mozart.
Minuet in G, by Ludwig von Beethoven.
Minute Waltz, by Frederic Chopin.
Narcissus, by Ethelbert Nevin.
Orientale (No. 9 of Kaleidoscope) by César Cui.
Overture from Hansel and Gretel, by Engelbert Humperdinck.
Papillon (Butterfly), by Edvard Grieg.
Pomp and Circumstance (March No. 1), by Edward Elgar.

Quartet from Rigoletto, by Giuseppe Verdi.
Rondino (based on theme from Beethoven), by Fritz Kreisler.
Santa Lucia (Neapolitan folk song).
Sextette from Lucia, by Gaetano Donizetti.
Shepherd's Hey, by Percy Grainger.
Song of the Volga Boatmen (Russian folk song).
Spanish Dance No. 1, by Moritz Moszkowski.
Spinning Song, by Felix Mendelssohn.
Stars and Stripes Forever, The, by John Philip Sousa.
Souvenir, by Franz Drdla.
Swan, The, by Camille Saint-Saëns.
To a Wild Rose, by Edward MacDowell.
To the Evening Star from Tannhäuser, by Richard Wagner.
Träumerei, by Robert Schumann.
Under the Leaves, by François Thomé.
We're Bound for Rio (sailor's chantey).
Who Is Sylvia? by Franz Schubert.
Wild Horseman, The, by Robert Schumann.

LIST OF REFERENCES

Bancroft, Jessie H.: Games for the Playground, Home, School, and Gymnasium. Macmillan Co., New York, 1918. 463 pp.

A collection of games classified for use with groups of various ages, indoors and out.

Bauer, Marion, and Ethel R. Peyser: Music through the Ages; a narrative for student and layman. G. P. Putnam's Sons, New York, 1932. 572 pp.

Information about the development of music from early times through the twentieth century.

Bowers, Ethel: Recreation for Girls and Women. A. S. Barnes & Co., New York, 1934. 425 pp.

Deals with physical, creative, social, mental, and service activities for various ages and with methods of organization and administration.

Breen, Mary J.: Partners in Play; recreation for young men and women together. National Recreation Association, 315 Fourth Avenue, New York, 1934. 130 pp.

Activities for older boys and girls, and a brief discussion of their psychology.

Conduct of Playgrounds, The. National Recreation Association, 315 Fourth Avenue, New York. (No date.) 56 pp.

A brief manual for instructors, covering programs, activities, and supplies.

Davison, Archibald T., Thomas W. Surette, and Augustus D. Zanzig (editors): A Book of Songs with Piano Accompaniment for Unison and Part Singing. E. C. Schirmer Music Co., Boston, 1924. 314 pp.

Part songs and folk songs suitable for children 10 years of age and older.

Education, Office of. U. S. Department of the Interior: The Appreciation of Music. Reading Course No. 31. Washington, 1927. 6 pp.

A brief discussion of listening to music, with a bibliography.

Ferris, Helen J.: Producing Amateur Entertainments; varied stunts and other numbers, with program plans and directions. E. P. Dutton & Co., New York, 1921. 266 pp.

Suggestions for skits and stunts and their production for fun and for money.

Hedges, Sidney G.: Indoor and Community Games. J. B. Lippincott Co., Philadelphia, 1933. 160 pp.

A collection of less familiar games by an English recreation worker.

Herring, Elizabeth B. (compiler): A Program Book for Young Women in Small Communities. Womans Press, New York, 1933. 29 pp.

An outline of suggestions for social and study groups.

Hobbs, Mabel F.: Play Production Made Easy. National Recreation Association, 315 Fourth Avenue, New York, 1933. 71 pp.

Discussion of production, improvised stage equipment, and organization; lists of plays; and a few short skits and pantomimes.

Jacks, L. P.: Education of the Whole Man. Harper & Bros., New York, 1931. 155 pp.

A philosophy of broad living—"coeducation of mind and body"— that includes consideration of education for leisure.

Lawson, Arthur H.: Homemade Games; how to make and play indoor and outdoor games. J. B. Lippincott Co., Philadelphia, 1934. 266 pp.

Directions for making the equipment for a number of games, with brief outline of the rules for playing them.

Lee, Joseph: Play in Education. Macmillan Co., New York, 1915. 500 pp.

A discussion of the nature and importance of play in the development of the child.

Mason, Daniel G.: From Song to Symphony. Oliver Ditson Co., Boston, 1924. 243 pp.

A discussion of types of music, their appeal, their aims, and their construction.

Miller, Catherine A.: Stunt Night Tonight! Doubleday, Doran & Co., New York, 1928. 200 pp.

Descriptions of stunts of many kinds with suggestions for their production.

Mitchell, Elmer D., and Bernard S. Mason: Theory of Play. A. S. Barnes & Co., New York, 1934. 547 pp.

Deals with the historical background of play, the theory and need of play, and the administration of public recreation programs of various types.

Music and the Child. Child Study Association of America, 221 West Fifty-seventh Street, New York, 1930. 87 pp.

A discussion of singing, listening to music, and studying music. Contains full lists of useful books, songs, and phonograph records.

Oberndorfer, Marx and Anne (compilers): The New American Song Book; a century of progress in American song. Hall & McCreary Co., Chicago, 1933. 159 pp.

Well-known and less familiar songs indexed by nationality and by period. The words, airs, and accompaniments are given.

Olcott, Frances J.: Story-Telling Ballads. Houghton Mifflin Co., Boston, 1920. 394 pp.

A collection of ballads that can be dramatized or presented in puppet shows.

Pearl, N. H., and H. E. Brown: Health by Stunts. Macmillan Co., New York, 1924. 216 pp.

A description of physical stunts for both individuals and groups.

Rohrbough, Lynn (editor): Handy II; the recreation manual for young people. (Third edition.) Church Recreation Service, Delaware, Ohio, 1931. 300 pp.

A varied collection of musical, active, and quiet games, suggestions for programs, and directions for making equipment for floor and table games.

St. Nicholas Book of Plays and Operettas. Century Co., New York, 1900. 231 pp.

A collection of plays, ballads, and operettas and suggestions for shadow pictures.

Scholes, Percy A.: The Listener's Guide to Music; with a concert-goer's glossary. Introduction by Sir W. Henry Hadow. Eighth edition. Oxford University Press, London, 1933. 110 pp.

A brief explanation of musical terms, design in music, and instruments, with brief biographies of composers.

Smith, Charles F.: Games and Game Leadership, with a chapter by Elbert K. Fretwell. Dodd, Mead & Co., New York, 1932. 658 pp.

A full collection of games of all types, with discussion of program building and game leading.

Spaeth, Sigmund G.: The Common Sense of Music. Boni & Liveright, New York, 1924. 375 pp.

A comprehensive discussion of the fundamentals of music appreciation.

Steiner, Jesse F.: Americans at Play; recent trends in recreation and leisure-time activities. McGraw-Hill Book Co., New York, 1933. 201 pp.

An outline (based on findings of The President's Committee on Recent Social Trends) of the historical background and present administration of public recreation. A short discussion of parks, camping, and rural recreation is included.

Stone, Kathryn E.: Music Appreciation Taught by Means of the Phonograph. Scott, Foresman & Co., Chicago, 1922. 175 pp.

A systematic list of musical records suitable for children in the first to eighth grades of school, with a list of correlated story books, descriptions of instruments of the orchestra, and very brief biographical sketches of composers.

Surette, Thomas W., and Archibald T. Davison (compilers): The Home and Community Song Book. E. C. Schirmer Music Co., Boston, 1931. In two editions—one with accompaniments, one without. 200 and 172 pp.

Old songs, ballads, chorals, folk songs, and choruses.

Ten Folk Songs and Ballads for School, Home, and Camp. E. C. Schirmer Music Co., Boston, 1931. 16 pp.

Songs for use in festivals and camp programs.

Ten More Folk Songs and Ballads. E. C. Schirmer Music Co., Boston, 1932. 11 pp.

Twice 55 Plus Community Songs; the new brown book. C. C. Birchard & Co., Boston. (No date.) In two editions—one with accompaniments, one without. (No pagination.)

A wide variety of songs for home and community use.

Twice 55 Games with Music; the red book. C. C. Birchard & Co., Boston, 1924. (No pagination.)

Easy singing games, some for use with small children, others for adult parties and social gatherings.

Wells, Charles F.: Drama Clubs Step by Step. Walter H. Baker Co., Boston, 1933. 151 pp.

Methods of organizing a dramatic club and maintaining interest in it; a few short skits and pantomimes, lists of plays, and suggestions for their production.

Rule books for lawn and field sports and games may be obtained from local sporting-goods stores and from such firms as American Sports Publishing Co., 105 Nassau Street, New York, and A. J. Reach, Wright & Ditson, 115 Fulton Street, New York.

Appendix: WORDS OF POEMS TO DRAMATIZE

LITTLE ORPHANT ANNIE[1]

By James Whitcomb Riley

Little Orphant Annie's come to our house to stay,
An' wash the cups an' saucers up, an' brush the crumbs away,
An' shoo the chickens off the porch, an' dust the hearth, an' sweep,
An' make the fire, an' bake the bread, an' earn her board an' keep;
An' all us other children, when the supper things is done,
We set around the kitchen fire an' has the mostest fun
A-list'nin' to the witch tales 'at Annie tells about,
An' the gobble-uns 'at gits you ef you don't watch out!

Onc't they was a little boy wouldn't say his pray'rs—
An' when he went to bed at night, away upstairs,
His mammy heerd him holler, an' his daddy heerd him bawl,
An' when they turn'd the kivvers down, he wasn't there at all!
An' they seeked him in the rafter-room, an' cubby hole, an' press,
An' seeked him up the chimbley flue, an' ever'wheres, I guess;
But all they ever found was thist his pants an' roundabout!
An' the gobble-uns 'll git you ef you don't watch out!

An' one time a little girl 'ud allus laugh an' grin,
An' make fun of ever'one an' all her blood an' kin;
An' onc't when they was "company", an' ole folks was there,
She mocked 'em an' shocked 'em an' said she didn't care!
An' thist as she kicked her heels, an' turn'd to run an' hide,
They was two great big Black Things a-standin' by her side,
An' they snatched her through the ceilin' 'fore she knowed what she's about!
An' the gobble-uns 'll git you ef you don't watch out!

An' little Orphant Annie says, when the blaze is blue,
An' the lamp wick sputters, an' the wind goes woo-oo!
An' you hear the crickets quit, an' the moon is gray,
An' the lightnin' bugs in dew is all squenched away—
You better mind your parents, an' yer teachers fond an' dear,
An' churish them 'at loves you, an' dry the orphant's tear,
An' he'p the pore an' needy ones 'at cluster all about,
Er the gobble-uns 'll git you ef you don't watch out!

LOCHINVAR

By Walter Scott

Oh young Lochinvar is come out of the West;
Through all the wide border his steed was the best;
And save his good broadsword he weapons had none,
He rode all unarmed, and he rode all alone.
So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

[1] Permission to include has been given by the Bobbs-Merrill Co., owners of the copyright.

He staid not for brake, and he stopped not for stone,
He swam the Eske River where ford there was none;
But ere he alighted at Netherby gate,
The bride had consented, the gallant came late;
For a laggard in love, and a dastard in war,
Was to wed the fair Ellen of brave Lochinvar.

So boldly he entered the Netherby Hall,
Among bridesman, and kinsmen, and brothers, and all,
Then spoke the bride's father, his hand on his sword—
For the poor craven bridegroom said never a word—
"Oh! come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar?"

"I long wooed your daughter, my suit you denied;
Love swells like the Solway, but ebbs like its tide;
And now am I come with this lost love of mine,
To lead but one measure, drink one cup of wine,
There are maidens in Scotland more lovely by far,
That would gladly be bride to the young Lochinvar."

The bride kissed the goblet; the knight took it up,
He quaffed off the wine, and he threw down the cup.
She looked down to blush, and she looked up to sigh,
With a smile on her lips, and a tear in her eye.
He took her soft hand, ere her mother could bar,
"Now tread we a measure," said young Lochinvar.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume;
And the bride-maidens whispered, " 'T were better by far,
To have matched our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,
When they reached the hall door, and the charger stood near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung!
"She is won! we are gone, over bank, bush, and scaur;
They'll have fleet steeds that follow," quoth young Lochinvar.

There was mounting 'mong Graemes of the Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and they ran,
There was racing and chasing on Cannobie Lea,
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?

THE SINGING LEAVES

By James Russell Lowell

I

"What fairings will ye that I bring?"
  Said the King to his daughters three;
"For I to Vanity Fair am boun',
  Now say what shall they be?"

Then up and spake the eldest daughter,
  That lady tall and grand;
"Oh, bring me pearls and diamonds great,
  And gold rings for my hand."

Thereafter spake the second daughter,
  That was both white and red;
"For me bring silks that will stand alone,
  And a gold comb for my head."

Then came the turn of the least daughter,
  That was whiter than thistle-down,
And among the gold of her blithesome hair
  Dim shone the golden crown.

"There came a bird this morning,
  And sang 'neath my bower eaves,
Till I dreamed, as his music made me,
  'Ask thou for the Singing Leaves.' "

Then the brow of the King swelled crimson
  With a flush of angry scorn:
"Well have ye spoken, my two eldest,
  And chosen as ye were born;

"But she, like a thing of peasant race,
  That is happy binding the sheaves;"
Then he saw her dead mother in her face,
  And said, "Thou shalt have thy leaves."

II

He mounted and rode three days and nights
  Till he came to Vanity Fair,
And 'twas easy to buy the gems and the silk,
  But no Singing Leaves were there.

Then deep in the greenwood rode he,
  And asked of every tree:
"Oh, if you have ever a Singing Leaf,
  I pray you give it me!"

But the trees all kept their counsel,
  And never a word said they,
Only there sighed from the pine-tops
  A music of seas far away.

Only the pattering aspen
  Made a sound of growing rain,
That fell ever faster and faster,
  Then faltered to silence again.

"Oh, where shall I find a little foot-page
  That would win both hose and shoon,
And will bring to me the Singing Leaves
  If they grow under the moon?"

Then lightly turned him Walter the page,
  By the stirrup as he ran;
"Now pledge you me the truesome word
  Of a King and gentleman.

"That you will give me the first, first thing
  You meet at your castle gate,
And the Princess shall get the Singing Leaves,
  Or mine be a traitor's fate."

The King's head dropt upon his breast
  A moment, as it might be;
'T will be my dog, he thought, and said,
  "My faith I plight to thee."

Then Walter took from next his heart
  A packet small and thin,
"Now give you this to the Princess Anne,
  The Singing Leaves are therein."

III

As the King rode in at his castle gate,
  A maiden to meet him ran,
And "Welcome, Father!" she laughed and cried
  Together, the Princess Anne.

"Lo, here the Singing Leaves," quoth he,
  "And woe, but they cost me dear!"
She took the packet, and the smile
  Deepened down beneath the tear.

It deepened down till it reached her heart,
  And then gushed up again,
And lighted her tears as the sudden sun
  Transfigures the summer rain.

And the first Leaf, when it was opened,
Sang: "I am Walter the page,
And the songs I sing 'neath thy window
Are my only heritage."

And the second Leaf sang, "But in the land
That is neither on earth nor sea,
My lute and I are lords of more
Than thrice this kingdom's fee."

And the third Leaf sang, "Be mine! Be mine!"
And ever it sang, "Be mine!"
Then sweeter it sang and ever sweeter,
And said, "I am thine, thine, thine!"

At the first Leaf she grew pale enough,
At the second she turned aside,
At the third, 't was as if a lily flushed
With a rose's red heart's tide.

"Good counsel gave the bird," said she,
"I have my hope thrice o'er,
For they sing to my very heart," she said,
"And it sings to them evermore."

She brought to him her beauty and truth,
But and broad earldoms three,
And he made her queen of the broader lands
He held of his lute in fee.

LADY CLARE

By Alfred Tennyson

It was the time when lilies blow,
And clouds are highest up in air,
Lord Ronald brought a lily-white doe
To give his cousin, Lady Clare.

I trow they did not part in scorn;
Lovers long-betrothed were they;
They two will wed the morrow morn—
God's blessing on the day!

"He does not love me for my birth,
Nor for my lands so broad and fair;
He loves me for my own true worth,
And that is well," said Lady Clare.

In there came old Alice the nurse,
Said, "Who was this that went from thee?"
"It was my cousin," said Lady Clare;
"Tomorrow he weds with me."

"O God be thanked!" said Alice the nurse,
"That all comes around so just and fair!
Lord Ronald is heir of all your lands,
And you are not the Lady Clare."

"Are ye out of your mind, my nurse,"
Said Lady Clare, "that ye speak so wild?"
"As God's above," said Alice the nurse,
"I speak the truth; you are my child.

"The old Earl's daughter died at my breast;
I speak the truth, as I live by bread!
I buried her like my own sweet child,
And put my child in her stead."

"Falsely, falsely have ye done,
O Mother," she said, "if this be true,
To keep the best man under the sun
So many years from his due."

"Nay now, my child," said Alice the nurse,
"But keep the secret for your life,
And all you have will be Lord Ronald's
When you are man and wife."

"If I'm a beggar born," she said,
"I will speak out, for I dare not lie.
Pull off, pull off, the brooch of gold,
And fling the diamond necklace by."

"Nay now, my child," said Alice the nurse,
"But keep the secret all you can."
She said, "Not so; but I will know
If there be any faith in man."

"Nay now, what faith?" said Alice the nurse;
"The man will cleave unto his right."
"And he shall have it", the lady replied,
"Tho' I should die to-night."

"Yet give one kiss to your mother dear!
Alas, my child, I sinned for thee!"
"O Mother, Mother, Mother," she said,
"So strange it seems to me.

"Yet here's a kiss for my mother dear,
My mother dear, if this be so,
And lay your hand upon my head,
And bless me, Mother, ere I go."

She clad herself in a russet gown,
She was no longer Lady Clare;
She went by dale, and she went by down,
With a single rose in her hair.

The lily-white doe Lord Ronald had brought
Leaped up from where she lay,
Dropped her head in the maiden's hand,
And followed her all the way.[2]

Down stept Lord Ronald from his tower;
"O Lady Clare, you shame your worth!
Why come you drest like a village maid,
That are the flower of the earth?"

"If I come drest like a village maid,
I am but as my fortunes are;
I am a beggar born," she said,
"And not the Lady Clare."

"Play me no tricks," said Lord Ronald,
"For I am yours in word and in deed.
"Play me no tricks", said Lord Ronald,
"Your riddle is hard to read."

O, and proudly stood she up!
Her heart within her did not fail;
She looked into Lord Ronald's eyes,
And told him all her nurse's tale.

He laughed a laugh of merry scorn;
He turned, and kissed her where she stood;
"If you are not the heiress born,
And I," said he, "the next in blood—

"If you are not the heiress born,
And I," said he, "the lawful heir,
We two will wed to-morrow morn,
And you shall still be Lady Clare."

[2]This stanza may be omitted from the reading that accompanies the dramatization.

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